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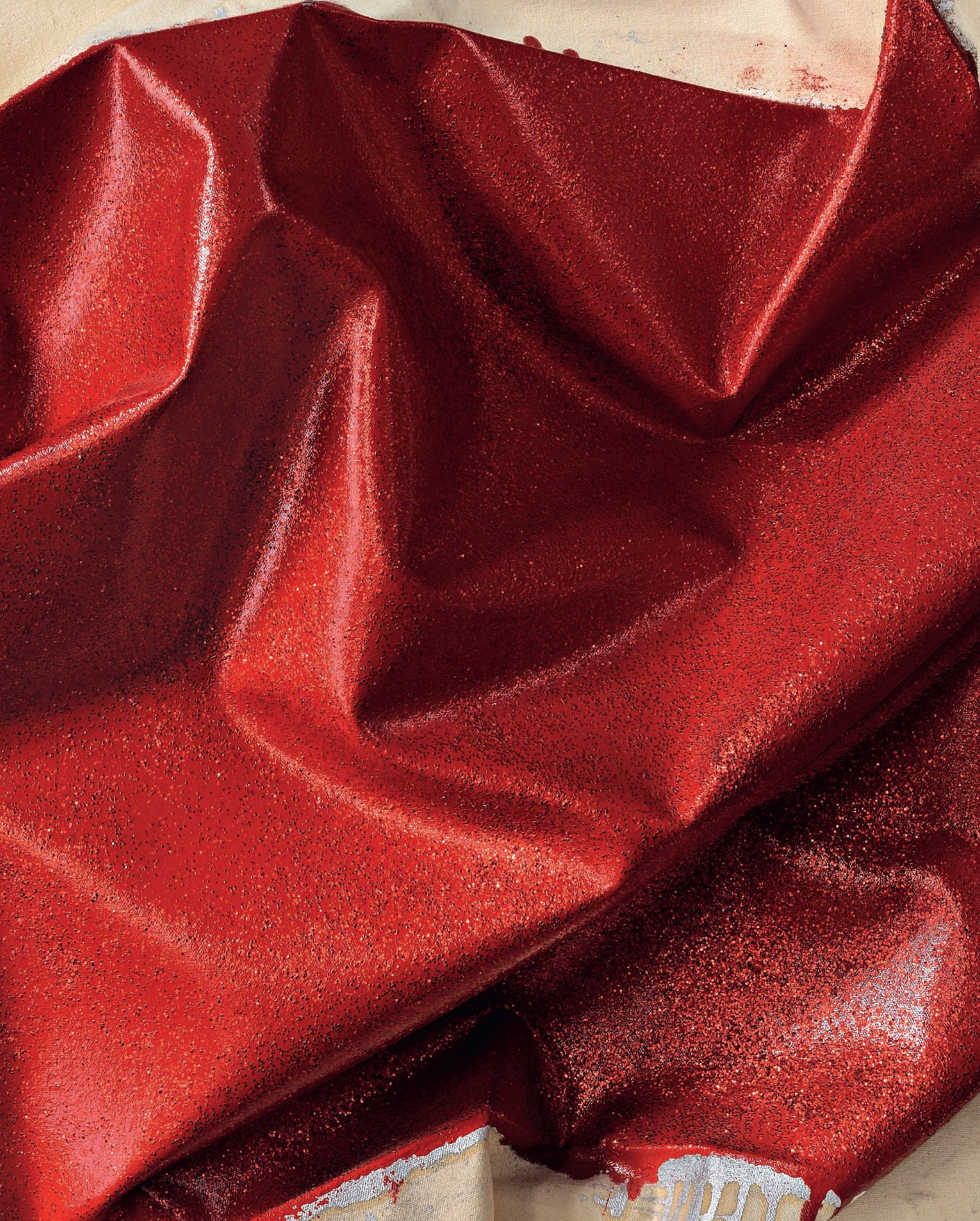
CONTEMPORARY ART

EVENING SALE & UNDER THE INFLUENCE

8 **MARCH** 2012 450 PARK AVENUE **NEW YORK**



EVENING SALE

CONTEMPORARY ART

8 **MARCH** 2012 7PM 450 PARK AVENUE **NEW YORK**

LOTS 1-37

VIEWING

450 Park Avenue New York 10022

25 February – 7 March

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Front Cover Dan Colen, *The son of a white man (Air force pilot | plantation owner)*, 2010, lot 6 (detail)
Back Cover Adam McEwen, *Bomber Harris*, 2008, lot 10 (detail)
Inside Front Cover Walead Beshty, *Untitled*, 2008, lot 3 (detail)
Steven Parrino, *Untitled*, 1999, lot 7 (detail)
Inside Back Cover Barbara Kruger, *Untitled (Go|Stay)*, 2006-2007, lot 28 (detail)
Opposite Cindy Sherman, *Untitled #426*, 2004, lot 9 (detail)

THIS LOT IS BEING SOLD TO BENEFIT Save the Children.

1 **JAY Z, KANYE WEST, SPIKE JONZE**
***OTIS MAYBACH*, 2011**
2004 Maybach 57 customized for the video for the Grammy Award winning song *Otis*, 2011
Featuring JAY Z and Kanye West, directed by Spike Jonze.
Chassis no. W240 a
Engine Type: Gas V12
Brake ABS System: 4-Wheel
Vin#: 4DBVF78JX4A000662

Estimate $100,000-150,000

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the Contemporary Art Department or refer to our website.

(video still from *Otis*, 2011)

ISLAND Def Jam recordings MUSIC GROUP ROCNATION

(video still from *Otis*, 2011)

(video still from *Otis*, 2011)

Otis is the 2012 Grammy Award winning track for Best Rap Performance from the collaborative album *Watch the Throne* by two reigning titans of the music industry: JAY Z and Kanye West. The single, from the most anticipated and critically acclaimed release of 2011, features a sampling of Otis Redding's "Try a Little Tenderness," highlighting the distinctive voice of the late soul singer.

A decade ago, they first started working together on JAY Z's classic album, *The Bluerpint*. Back then, Kanye would be up all night making beats for JAY Z; a perfectionist - reputedly "obsessed with the micro details". Beyond their spellbinding use of language and disciplined rhyme-scheme, *Otis* is a declaration of triumph over detractors, victory over the ordinary, and precedent-defying success. In his second verse, Kanye actually refers to what they're doing as "luxury rap":

Couture-level flow, it's never going on sale | Luxury rap, the Hermes of verses | Sophisticated ignorance, write my curses in cursive.

It plays like an anthem, the beat crescendos, but the rhyme delivery holds tight; ushering the listener into a raucous celebration of the "good life". It's an unapologetic track from two music legends: JAY Z, an innovative artist, having sold approximately 50 million albums worldwide, while receiving fifteen Grammy Awards for his musical work, and Kanye West, whose five solo albums have all gone platinum, and as of 2012 has taken home a total of eighteen Grammy Awards himself.

The song's message is honest, mostly about the evolution of their struggles; from hustling on New York City's Marcy Housing Project corners and low-income single parent households, to grappling to remain authentic, humble, and to retain a semblance of a moral compass when enormous wealth and success have challenged every boundary. The accompanying music video for *Otis* does its part to drive the message home. Released on August 11, 2011 and shot by Kanye West's past collaborator, filmmaker Spike Jonze in Los Angeles. The video opens with a shot of the penultimate luxury car, the Maybach-Motorenbau GmbH. The two MCs enter the shot wielding a

saber-saw and a prematurely aflame blow torch. In the following frame, the perfectly engineered and glistening Maybach is aggressively deconstructed. Metal sparks fly as a technician hacks the doors off, the burn from the flames reflected in the lens of his welding helmet, culminating in the debut of a modified and customized subversion of this symbol of wealth and power.

Its reincarnation is complete, a now "thundersome cruiser." All four doors have been ripped off and welded to the back to resemble wings, exposing the raw frame that makes up the body. A hefty sheet metal body-kit has been crudely attached to the lower-half and frames the wheel-wells. An over-sized exhaust pipe extends from the rear, spewing flames as the engine revs, drawing the eye to the front grill which has been removed and reattached on the tail end. The pair have unabashedly taken one of the world's most expensive luxury vehicles and turned it in to a play-thing, a muscle car, not for the faint of heart and most certainly not street-legal. There is an indisputable thrill watching JAY Z and Kanye West clamor for control of the steering wheel while hanging over each other, doing donuts under a relentless California sun, with four beautiful women piled and laughing in the backseat. By mid-video, the duo has transitioned out of the vehicle, surrounded by skid marks and clouds, backlit by fireworks, and grinning playfully into the camera while trading short rap verses with each other.

The screen darkens on the two against a backdrop of an oversized rendition of the American flag, which is also the cover art for the *Otis* single, and another collaboration itself, this time with Givenchy designer Riccardo Tisci. It drapes the side of the building in the background, lending itself to the age-old American dream, and fades out to the final frame of the video which reads "The vehicle used in this video will be offered up for auction. Proceeds will be donated towards the East African drought disaster." Our fears that this video is a tribute to consumption, consumerism, and vacuous muscle flexing are partially assuaged by the declaration that the proceeds will go to aid an important cause.

The Maybach sale proceeds will go to Save the Children, the leading independent organization creating lasting change in the lives of children in need around the world. It has been operating in Ethiopia, Kenya and Somalia over the last 20 years, where they monitor deteriorating conditions as the drought and food shortages, malnutrition, lack of safe water, and communicable diseases worsen in East Africa. The race to feed more than 12 million people facing severe food shortages in the Horn of Africa has seen humanitarian agencies make several funding appeals. Donor governments have contributed more than $1.46 billion out of the required $2.48 billion. Now celebrities like JAY Z and Kanye West have thrown their considerable influence behind the campaign to feed millions in the region, showing us their shared commitment to benefit those who need it most.

JAY Z / Kanye West *Otis* single cover. Roc-A-Fella / Island Def Jam, 2011. Designed by fashion designer Riccardo Tisci.

2 **GARTH WEISER** b. 1979
Double Circle #1 (Red, Brown, White, Grey, Partial Eclipse), 2008
acrylic and gouache on canvas
93 x 83 in. (236.2 x 210.8 cm)
Signed, titled and dated "Garth Weiser 2008, Double Circle #1 Red, Brown, White, Grey, Partial Eclipse, 2008" on the reverse.

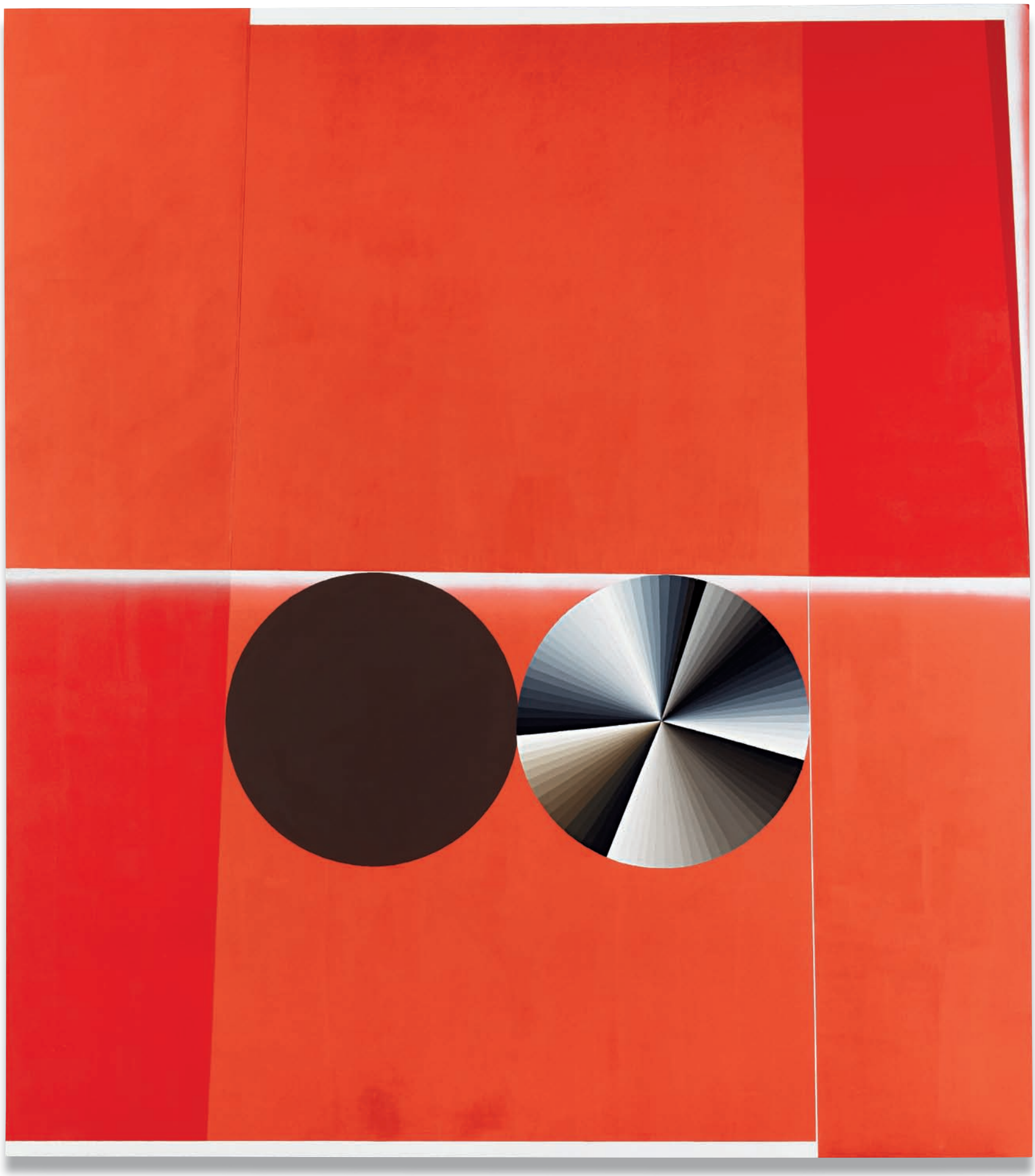
Estimate $15,000-20,000

PROVENANCE
Casey Kaplan Gallery, New York

Garth Weiser's hand has been one of the great emerging forces in Contemporary American Abstraction. Solidly basing his work in the tradition of painting, he has careened through an enormous variety of techniques and the use of unconventional tools and mediums in order to engage his creative animus. Though his style of technique has ranged far and wide during his seven years in the professional world, Weiser has achieved prominence through his novel combination of pattern and geometric figure.

Yet the present lot, *Double Circle #1 (Red, Brown, White, Grey, Partial Eclipse)*, 2008, veers not toward the satirical or socially conscious, but rather toward a more eternal theme in art history: the figure. Hailing from his *Nudes* series, the present lot displays a rich combination of background and foreground; varying shades of red form the base of the picture, arranged in interlocking quadrilaterals. Their painted barriers never quite hide their seams, however, and the harmony of their imperfections recalls the polygonal nature of Cubism. On their surface sit two rounded figures, side by side. While one breathes quietly in a subdued shade of brown, the other beams out infinite tones of grey and hazel, all radiating from the center point of the circle. There could not be any two pieces of graphic design more remarkably different.

With the knowledge that *Double Circle* is part of Weiser's *Nudes* series, it would not surprise us to discover that Weiser's circles are less the tools of an abstract mathematician and more the figurative breasts of the sitting subject. But, though Weiser is certainly indebted to many artistic traditions—from hard-edge to color-field painting, and even back to the techniques of the Modernists—it is clear that his artistic voice is governed less by anxiety of influence and more by the dictates of an independent mind. The striking mix of representational and non-representational, of the geometric and the imperfect, of rich chromatics and submissive tones, makes Weiser's painterly hand a defining and promising one for the new century.



3 **WALEAD BESHTY** b. 1976
Untitled, 2008
color photographic paper
46 x 29 3/4 in. (116.8 x 75.6 cm)
Signed “Walead Beshty” on a label affixed to the reverse of the backing board.

Estimate $15,000-20,000

PROVENANCE
WALLSPACE, New York

Through a portal of endlessly overlapping geometric shapes, vibrant colors, and organic textures, Walead Beshty's photograms transport viewers into an otherwise untapped world of heightened imagination and optical illusions. Inspired by the cameraless photographic method pioneered by early Twentieth Century artists László Moholy-Nagy and Man Ray, Beshty begins his artistic process with the historical technique of exposing photographic paper to light in order to produce a print. Beshty's modern approach to this ready-made means of production involves repeatedly folding the paper until it becomes a complex surface of angles and planes, corners and creases, and then exposes it to light.

Despite their flat, polished surface, Beshty's photograms are dissimilar to photographs, instead depicting irreproducible material images of the process behind their very creation rather than arbitrarily recorded ones. Beshty is concerned not only with how art is made, but how this is also evident in the work itself. The present lot mesmerizes with its at once magical and scientific depiction of the creation of a rainbow. *Untitled*, 2006, highlights and brings to life the process of prism-like forms transforming natural white light into an array of constituent, dynamic spectral colors. It simultaneously explores how aesthetically beautiful imagery is both produced and experienced, blurring the line between creator and consumer. In this way, *Untitled*, 2006, is a perfect balance of Beshty's artistic innovation and his creative engineering.

4 **TAUBA AUERBACH** b. 1981
Binary Lowercase, 2006
acrylic on panel
24 x 19 1/2 in. (61 x 49.5 cm)
Signed, titled and dated "Tauba Auerbach, Binary Lowercase, 2006" on the reverse.

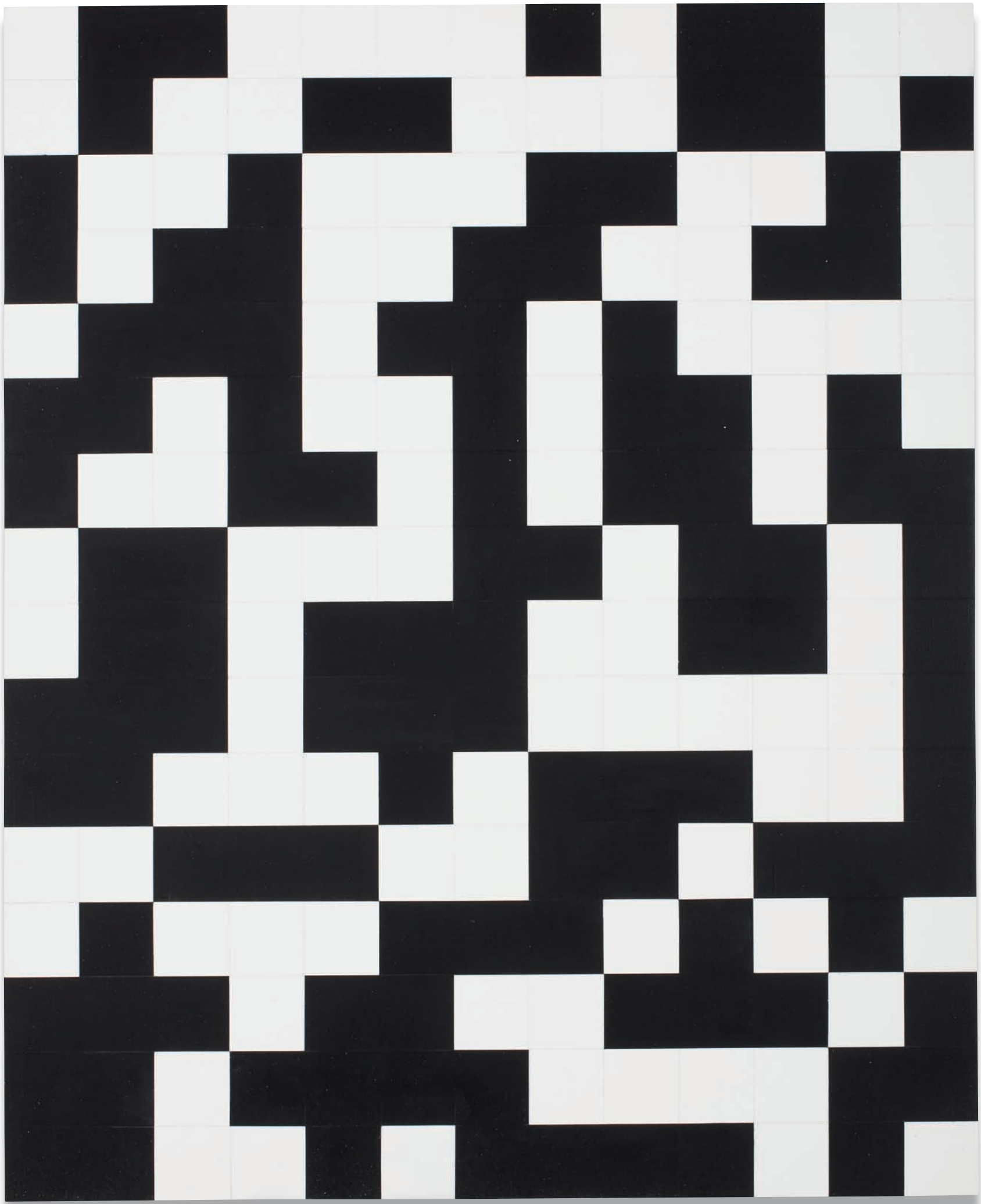
Estimate $40,000-60,000

PROVENANCE
Deitch Projects, New York

EXHIBITED
New York, Deitch Projects, *Tauba Auerbach: Yes and Not Yes*, October 5 – November 4, 2006

Tauba Auerbach's suspiciously simple compositions explore both the freedoms and limitations of Semiotics through a visual word-play on palindromes, anagrams, ligatures, and other abstract sequences. Her work ranges from an idiomatically familiar study of phonetics to the obscure and esoteric origins of human communication. While her designs and explorations are clean, pure, and simple, they are woven with complexities and intricacies that are deeply rooted in Fluxus and Constructivist utility. Behind the razor-sharp lines of her designs lies a language that both abides and challenges our laws of linguistics. The marriage of language and the visual in the present lot, *Binary Lowercase,* 2006, converts arbitrary marks into a moment of conceptual awakening.

The binary numeral system, or base-2 number system, represents numeric values using two symbols, zero and one, and is used internally by almost all modern computers. The binary system is in fact the most familiar language to the modern world; however, it has an invisible presence in our lives. In explaining this body of work, Auerbach says, "In binary code there are zeros and ones, which for a while I was thinking is like 'yes's' and 'no's'. But zero is not really its own thing. It's just the absence of one. It's more accurately described as 'not yes'" The language symbols of modern computers are comprised of combinations of ones and zeros, and in Auerbach's terms, "yes's" and "not yes's". Auerbach translates this wordless language into a visual system, showcasing the ingenuity of the binary language in its inability to reach gray from black and white. In this system, one functions as a unit and zero as its negative, suggesting that all information is black or white, never gray. *Binary Lowercase*, 2006, is a portrait of the paradox of modern language, providing a disarmingly simple and somewhat ironic discovery of the absence of "maybe" in today's binary code of "yes" and "not yes."



5 **GUYTON \ WALKER** b. 1972 and b. 1969
Coconut Lamp, 2005
nine coconuts, electrical wiring, light bulbs, and four paint cans with digital inkjet prints
paint can: 7 3/4 x 6 1/2 x 6 1/2 in. (19.7 x 16.5 x 16.5 cm)
overall installed dimensions: 18 x 26 1/2 x 22 in. (45.7 x 67.3 x 55.9 cm)

Estimate $20,000-30,000

PROVENANCE
Greene Naftali Gallery, New York

From the start of their wildly successful collaboration, Wade Guyton and Kelley Walker have designated their output as art "objects". Claiming points of departure for their artistic endeavors in the foundations of Dadaism, Surrealism, and Pop Art, each Guyton\Walker undertaking has reinvigorated these traditions in their vibrant imaginations and inventive uses of new technology. Much of their individual and joint artistic output emanates from consumer culture and, much like Warhol's revolutionary approach to art making during the 1960s, involves reproducing symbolic imagery through the use of contemporary commercial means. Guyton\Walker's use of scanners and digital printers produces indelible images that are exploding with kaleidoscopic colors and vitality.

Guyton\Walker's *Coconut Lamp*, 2005, features such recurring motifs as reinvented paint cans branded in Technicolor tones as well as their inclusion of tropical fruits. Coconuts in particular were a heavy visual reference in the twosome's early silk-screens and inkjet paintings as well as in their hanging coconut chandeliers. The present lot is an evolution of these interests and exists as a hybrid between art installation and functional form. *Coconut Lamp,* 2005, highlights the interconnected processes of production, consumption, and recycling characteristics of how present day society functions. Guyton\Walker's work exhibits a generous humor and playful approach to serious formal and material concerns.

6 **DAN COLEN** b. 1979
The son of a white man (Air force pilot / plantation owner), 2010
chewing gum on canvas
48 x 36 in. (121.9 x 91.4 cm)
Signed, titled and dated "Dan Colen, 2010, The son of a white man (Air force pilot / plantation owner)" along the overlap.

Estimate $100,000-150,000

PROVENANCE
Gagosian Gallery, New York

Drawing from mass media, environmental experience and sub-cultural language, Dan Colen's work infuses a sense of magic in the prosaic and ordinary. In the present lot, *The son of a white man (Air force pilot / plantation owner),* 2010, a canvas is coated, plastered, smeared, and overlaid with chewing gum. The once pristine surface is fictionally transplanted to the urban landscape of a metropolitan city. It immediately conjures images of the teenage ritual of smearing gum on the surfaces of municipal buildings, street signs, and benches. But unlike the haphazard and random design of this adolescent rebellion, the gum is stretched across the surface in beautiful arches of monochromatic tones. The overlapping blacks, criss-crossing whites, and entwined grays, rhythmically dance across the picture plane with the fluidity and vitality of Pollock's drip paintings. Instead of paying homage to the Abstract Expressionist painter's rich oils, Colen has instead replaced the traditional medium with that of a disposable and chewable substance.

In explaining the evolution of his gum paintings, Colen says, "When I first started, the canvases were very sparse. Each one would have 20 or 30 pieces of chewed gum placed apart from each other randomly around the canvas. I took a break from making the gum paintings for a while, and when I picked them up again after a few months, I really went for it. It slowly developed into a more elaborate and involved process. I started adding a lot more gum to each canvas; I would put pieces down, pick them up again, move 'em around, stretch them out, mush 'em together, and mix flavors to create new colors." (The artist, quoted in A. Kellner, "SUCK ON THIS, Dan Colen Chews Our Ears Off About His Gum Paintings (Get it?)", *Vice,* 2008). The gum is manipulated to simulate the lush strokes of saturated paintbrush, creating hypnotic spirals, and vast bridges of thick color. The present lot, *The son of a white man (Air force pilot / plantation owner),* 2010, conjures a sublime image with poeticism and poignancy as it encompasses hyper-realism, ready-made objects, and trompe l'oeil sculptures-it functions as both a reliquary of past movements and a harbinger of the unique mediums inundating Contemporary Art today.

7 **STEVEN PARRINO** 1958-2005
Untitled, 1999
acrylic and enamel on slack canvas
24 x 24 3/8 in. (61 x 61.9 cm)
Signed and dated "Steven Parrino '99" on the stretcher.

Estimate $80,000-120,000

PROVENANCE
Acquired directly from the artist by the present owner

Steven Parrino's unique, single minded avant-garde oeuvre, dating primarily from the 1980s and 1990s and tragically cut short by his untimely death, has often been referred to as a new form of realism in art. At a time when painting was being relegated to the art historical past, Parrino had to literally and metaphorically tear painting apart in order to save it. The realism of Parrino's art makes the painting itself into an object. *Untitled*, 1999, is a deformed canvas, executed first by painting a monochromatic crimson square at the centre of the raw space, and then pulled forward from the stretcher, aggressively contorted, wrinkled, and crumbled. In its reincarnation, the surface becomes brutally present as it confronts the viewer in a proximity never before imagined.

The present lot, *Untitled*, 1999, in its twisted surface and alluring red pigment, departs from all limitations and boundaries of both painting and sculpture, mass and volume. Here, Parrino presents a canvas which after being cloaked in acrylic and enamel, has literally been pulled and twisted away from the stretcher. The exposed raw canvas along the surrounding edges celebrates and reveals the process. The canvas, which for centuries has been pinned down to rigid wooden beams, has now been freed from restraint, entering an entirely new space. The canvas is both violent and beautiful in its surface rendered of dark scarlet stain inundated with effervescent particles. While it initially challenges and confronts, the suggestive creases and folds, entice the viewer. The violent manner in which it is created is made glamorous by both the vivid color and dazzling surface. Parrino's canvases visually encompass a pivotal moment in the history of art, and mark the revival and triumph of contemporary painting.

8 **ANSELM REYLE** b. 1970
Untitled, 2005
acrylic and PVC foil on canvas, in Plexiglas box
92 1/8 x 78 1/8 x 8 1/4 in. (234 x 198.4 x 21 cm)

Estimate $100,000-150,000

PROVENANCE
Gavin Brown's enterprise, New York

EXHIBITED
Los Angeles, The Museum of Contemporary Art, *Painting in Tongues*, January, 29 – April 17, 2006

LITERATURE
M. Darling, *Painting in Tongues*, Los Angeles, Museum of Contemporary Art, 2006, no. 7 (illustrated on the back cover)

Reveling in notions of kitsch and cliché, Anselm Reyle has established his multi-media practice around the investigation of superficial glamour and the "danger of being decorative." (C. Mooney, "The New King of Kitsch?", *ArtReview*, December 1, 2011 p.62). Working in the traditions of assemblage, Abstract Expressionism and Pop Art, Reyle maintains that he would like to add something to these aspects of art history. This would explain the relevance of detritus and 1980s punk rock aesthetics as sources of inspiration; evoked through the use of everyday materials, the application of vibrant hues, and the critical position of "reacting" to his works during the final process of creation rather than contemplating them. To this end, the concept of gesture is central to Reyle's practice and exemplified in the present lot, *Untitled,* 2005.

However, Reyle's gesture, gathering foil into a crumpled relief, deliberately undermines the reified hand of the painter. While the notion of disorder conveys a sense of effortlessness or a counter-effort, the creative process behind Reyle's foil works suggests a form of participation within commodity culture. Here, materials are plucked from the everyday just as easily as they are discarded. In this way, the accessibility of objects and the precariousness of rejection are simultaneously observed in high and low culture contexts. Ultimately, this process is best described by the artist: "I saw this kind of foil displayed in a store as decoration. I had the idea to connect it with painting. When I make [artwork] I create quite a lot at once to select from. Those that look too complicated, I throw away. They have to look easy." (C. Mooney, "The New King of Kitsch?", *ArtReview*, December 1, 2011 p.66).

o 9 **CINDY SHERMAN** b. 1954
Untitled #426, 2004
color photograph
79 1/2 x 54 3/4 in. (201.9 x 139.1 cm)
Signed, numbered and dated "Cindy Sherman, 2004, 5/6" on a label affixed to the reverse of the backing board. This work is number five from an edition of six.

Estimate $300,000-500,000

PROVENANCE
Metro Pictures, New York

EXHIBITED
New York, Metro Pictures, *Cindy Sherman*, May 8 – June 26, 2005 (another example exhibited)
London, Simon Lee Gallery, *Cindy Sherman: Clowns,* November 26, 2004 – January 15, 2005 (another example exhibited)

LITERATURE
M. Schlüter, *Cindy Sherman: Clowns*, Munich, 2004, p. 38 (illustrated)
R. Durand, *Cindy Sherman*, Paris, Jeu de Paume, 2006, p. 224 (illustrated)

Starting with her *Untitled Film Stills* in the 1970s, through her latest series of *Clowns*, Cindy Sherman has assumed a dual role: that of artist and of performer. In this latest series, she explores and discovers the masquerade of a multi-faceted character - the clown. Sherman, however, does not merely offer the sad Pierrot, the stock character of pantomime and Commedia dell'Arte pining for love. Pierrot's naïveté regarding social reality famously invites sympathy and even trust, but Sherman's clowns go beyond the clueless buffoon. These clowns are not misanthropes aware of life's injustices, who despite their awareness entertain their audience with beaming grins and rosy cheeks. These clowns function as an exaggeration, a commercial variant of the melancholic jester. The aggressive make-up appears strident and harsh in the bright lights. His gaiety is no longer amusing, but irritating. The subject in *Untitled # 426*, 2004, is not part of the romantic touring troupe of comedians and actors, but a puppet of happiness, a superficial maker of joy, even a sadistic and brutal perpetrator. Each portrait in this series presents a particular cliché of the century old profession of clowning and entertaining as constructed and reinforced through culture, and finally, acted out by Sherman herself.

In this series of clowns, as seen in her early black and white *Untitled Film Stills*, Sherman carefully manipulates pose, gesture, costume, makeup, lighting, and composition to create portraits of both the real and the imagined. By using digital image processing technology, Sherman is able to manipulate and dictate precisely how the final image should stand. She is able to multiply herself and stage herself as a group of persons, or in the case of the present lot, *Untitled # 426*, 2004, create a backdrop of vibrant and intense Technicolor. With each series, Sherman repeatedly finds new contemporary forms of representation and consistently advances the topics and subjects which have connected her work through its four decade span. In discussing her latest series in a recent interview, Cindy Sherman explains, "I didn't want to just do traditional portraits of clowns, but push things further. But there actually are clowns with teeth painted on their mouths. As a guide I started with depictions of clowns that I found in books or on the Internet. The greatest challenge for me was to allow a personality to emerge from behind the clown make-up: a personality that has nothing to do with my own. It was important to me that each of these personalities look different: I wanted in a way to find something making the make-up, something that shimmers through." (Cindy Sherman, 2004 taken from an interview with Isabelle Graw, *No Make-Up*, from *Cindy Sherman: Clowns*, Munich, 2004, p. 54).

As an iconic figure, the clown is considered the maker of uninhibited enjoyment, the merchant of open-minded fun and the architect of happiness. He is the jester and fool who faces one misfortune after another, yet brings joy to his audience as he stumbles and falls, slips and slides, swings and misses. Clowns project an air of happiness and joy that overshadows the injustices of life. Hardships are staged as melancholic gestures, and thus, are infused with lightheartedness, transforming tragedy into enjoyment. Each of the clown personas—from the sad loner to the enigmatic magician—turns all that is right upside down, and all that is serious into jest. While these characters are contradictory by nature, it is the precise contradiction that stimulates the positive spectrum of our emotions, prompting laughter in the place of tears. Hiding behind their obscenely huge smile, and gigantic red nose, there is something impenetrable about the clown's happiness. This visage in itself is

James Ensor *The Intrigue*, 1911. Oil on canvas. 37 1/4 x 44 1/4 in. (94.6 x 112.4 cm). Gift of Mrs. John S. Pillsbury, Sr. The Minneapolis Institute of Arts, Minneapolis, Minnesota. © 2012 Artists Rights Society (ARS), New York / SABAM, Brussels.

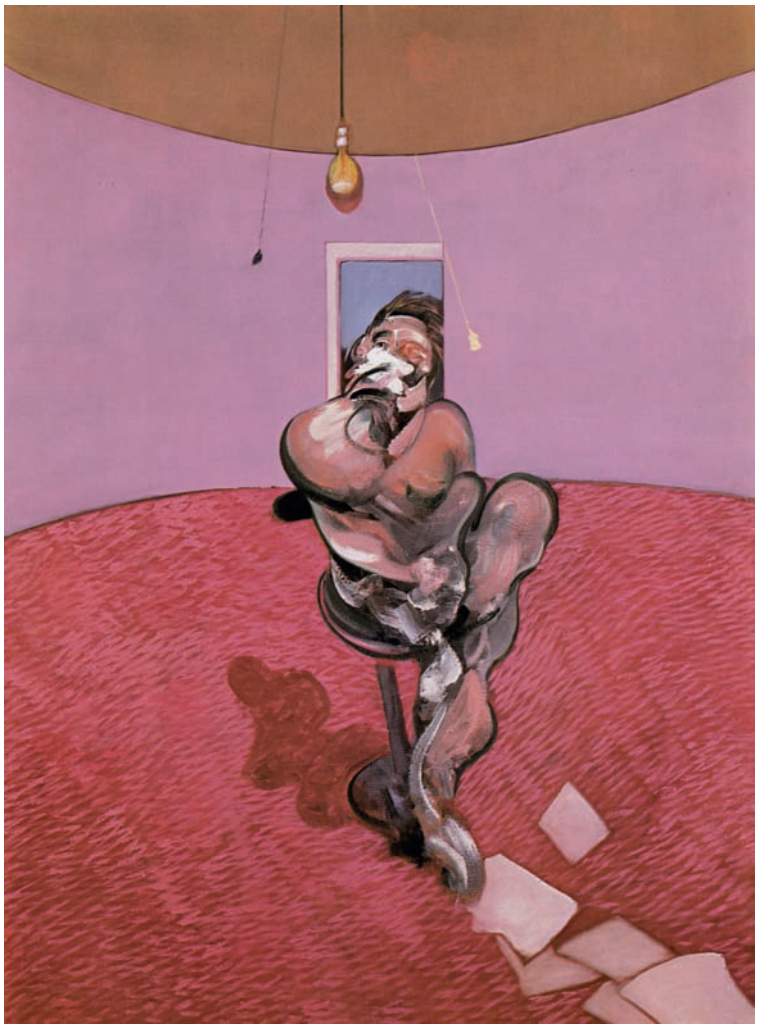
Pablo Picasso *Pierrot*, 1918. Oil on canvas. 36 1/2 x 28 3/4 in. (92.7 x 73 cm). Gift of Sam A. Lewisohn. The Museum of Modern Art, New York. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

contradictory, for while the expression is joyous and gregarious, the clown is cunning and fickle, enigmatic and unpredictable. Just as the court jester did for his king, the clown illuminates the amusing and comical side of our human errors and shortcomings. His or her goal is not to hide or conceal our human frailties, but to weaken and soften the impact of life's obstacles. Through the clown's entertaining, our condition becomes tolerable.

In Cindy Sherman's new body of work dating from 2003 to 2004, the clown appears on a new and different stage. He or she is no longer an active and flamboyant amuser, but a subject of the audience's maliciousness. His liveliness competes with the psychedelic backdrop against which he stands. His previously entertaining visage is now idiotic and simple. He appears helpless and alone, as he stands subject to our abysmal judgment, our pessimism, and our lack of faith in his ability to make us smile and laugh. Life's injustices can no longer be masked by his jokes, but linger in the forefront of his very existence. The subject of *Untitled # 426*, 2004, appears enormous and menacing as he sits high on a stool, his knees spread apart, and his hands concealed by yellow latex gloves. The spotlight around him alludes to his being on a stage; however, unlike most stage-lights which intend to flatter, this lighting captures a frightening performer, who is only half revealed. The subject seems suspended in his animation, frozen, petrified.

Like in her earlier *Untitled Film Stills*, Sherman pursues her interest in social roles, highlighting the fear and joy of social reality. The romantic image of the touring circus troupe is now captured in a most unromantic actuality. The reality is in fact far from poetic and inspiring; here it is overwhelming, clamorous, and ugly. Cindy Sherman's clown in *Untitled # 426*, 2004, wears a malicious grin and contorted visage. The sad Pierrot is lent a harsher form in these portraits of how naïve and stupid the profession of clowning really is. He is merely a compliant idiot, who is stuck in the duty of pleasing others through his own unhappiness and misfortune. These clowns will never be taken seriously, for they are forever frozen, as seen in the present lot, in the role of tragicomic failure. The supposed figure of fun and amusement terrifies and haunts its viewers as it stares into the distance with a corpse-like rigidity. The intensity of the picture is further heightened by the dark, swirling psychedelic background, where the sweet soft pinks become sinister and ominous. The figure further terrifies as it holds a stainless steel pan, ready to strike anyone who disturbs his pose.

This series of *Clowns* marks an incredible culmination of the masquerading that has defined Sherman's work throughout her career. The makebelieve she first explored in her *Untitled Film Stills* of the 1970s and 1980s is rediscovered and heightened by the increased emphasis on the mask and the make-up of the clown character. Here we see a reflection on the artist's own artistic process, exposing both the humor and the horror of charade and fantasy. Whatever her character, from a naïve 1970s movie star, to a tragic figure of entertainment, Sherman continues exploring the boundaries between photography, portraiture, and identity. Both clown and artist are figures whose actions and expressions are always subject to scrutiny, and perceived beneath a layer of mysticism that removes them from reality. More so than any other series, her exploration of this historical entertainer provides an intriguing parallel to the role of the artist, especially one whose career is ultimately defined by disguise.



Francis Bacon, *Portrait of George Dyer Talking*, 1966. Oil on canvas. 78 x 58 in. (198.2 x 147.3 cm). Private Collection. © 2012 Estate of Francis Bacon. All rights reserved. / ARS, New York / DACS, London.

Cindy Sherman *Untitled Film Still # 17*, 1978. Gelatin silver print. 8 x 10 in. (20.3 x 25.4 cm). Courtesy of Metro Pictures, New York.

10 **ADAM McEWEN** b. 1965
Bomber Harris, 2008
acrylic and chewing gum on canvas
64 x 48 in. (162.6 x 121.9 cm)
Signed and dated "A. McEwen 2008" on the stretcher.

Estimate $80,000-120,000

PROVENANCE
Nicole Klagsbrun Gallery, New York
Galerie Rodolphe Janssen, Brussels

Bomber Harris, 2008, is from a series of chewing gum paintings named after German cities destroyed by England and the United States during World War II. McEwen's acrylic-washed white backgrounds are spotted with wads of chewing gum, spat out, some vibrant, others flattened and dirtied by the soles of feet. The speckled canvas offers an aerial view of the attacked German landscape—Lübeck, Darmstadt, Kassel—illustrating the patterns of falling munitions. As seen in the variations on the canvas, some areas are blasted with thick lumps of blackened gum, while others are spotted with vibrant pink and green pieces, exposing the canvas beneath the obliterating heaviness of the sticky substance. The gum spots illustrate the explosions which annihilated the cities and citizens included in the devastating campaign. The aerial view of the willfully destructed cities finds an odd and absurd realization in these canvases, which at first seem to serve as portraits of the pedestrian sidewalks of urban cities.

Bomber Harris was the nickname prescribed to Sir Arthur Travers Harris, Marshal of the Royal Air Force during the latter half of World War II. In 1942, the Cabinet agreed to the area bombing of German cities and Harris was charged with implementing Churchill's directive and developing tactics to perform the instruction more effectively. Bomber Harris was one of the key figures in carrying out the United Kingdom's most devastating attacks against Germany. His choice of targets remains controversial to this day, in large part because of the huge number of civilian causalities and destruction that this strategy caused in Continental Europe. In explaining this series of gum paintings, McEwen says, "For somebody of my generation—the late '60s and early '70s—World War II was what boys knew about. There were these little war comics as well as military pornography floating around the school. We were taught war history. Britain's identity as victors is very deep—you grow up with it, as well as funny, ridiculous and racist images of Nazi Germany. Vietnam meant nothing to us. It's a practical thing. The effects of WWII are still here today. As is the relevance of exploring war and victory during these turbulent times." (Adam McEwen, in I. Scobie, "Death of the Installment Plan," *Artnet*, September 8, 2006).

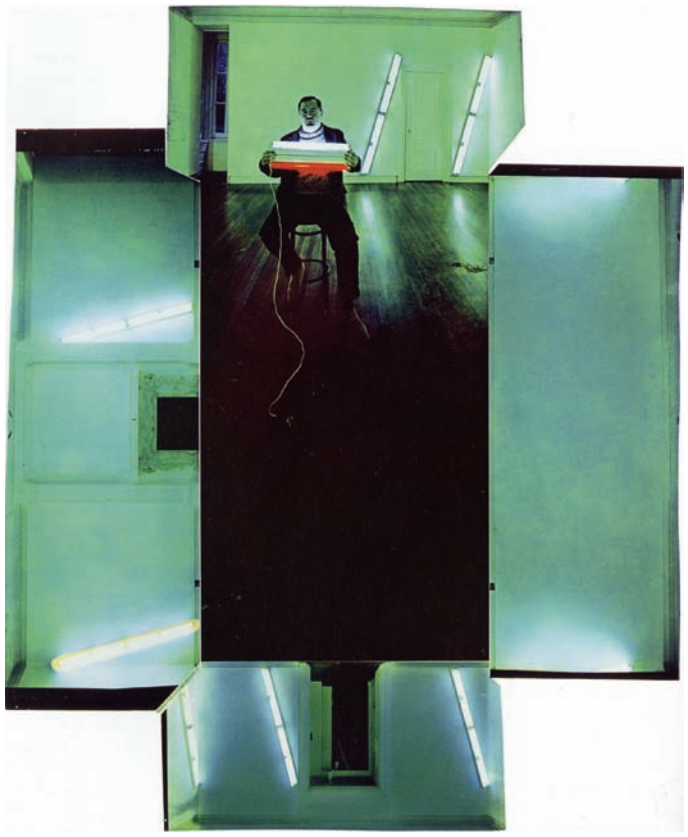
11 **DAN FLAVIN** 1933-1996
Untitled (To Pat and Bob Rohm), 1973
red, yellow, and green fluorescent light
96 x 24 in. (243.8 x 61 cm)
This work is number two from an edition of five, and is accompanied by a certificate of authenticity signed by the artist.

Estimate $250,000-350,000

PROVENANCE
John Weber Gallery, New York
Gagosian Gallery, New York
Private collection, Texas

EXHIBITED
New York, John Weber Gallery, *More Circular Flourescent Light, etc. from Dan Flavin*, February 17 – March 7, 1973 (another example exhibited)
Karlsruhe, Museum für neue Kunst, *Minimal Art aus den Sammlungen FER, Froehlich und Siegfried Weishaupt*, March 17 – April 29, 2001 (another example exhibited)

LITERATURE
A. Götz, ed. *Minimal Art aus den Sammlungen FER, Froehlich und Siegfried Weishaupt*, Germany, Museum für neue Kunst, 2001, p. 109 (another example illustrated)
M. Govan and T. Bell, *Dan Flavin: The Complete Lights, 1961 – 1996*, New Haven and London, 2004, no. 325, p. 317 (diagram illustrated)



Arnold Newman, Portrait of Flavin in Kornblee Gallery, 1967, made for *Look Magazine*, January 9, 1968, with the caption: "Flavin's proposals usually take possession of an entire room, making it part of, rather than a container for, the effect. To stimulate this, fold the four walls in the photograph up."

Kazimir Malevich *Suprematia of the Spirit*, 1920. Oil on wood. 21 7/8 x 15 1/4 in. (55.5 x 38.8 cm). Stedelijk Museum, Amsterdam.

While the tube itself has an actual length...its shadow cast from the supporting pan has but illusively dissolving ends. This waning cannot really be measured without resisting consummate visual effects. Realizing this, I knew that the actual space of a room could be disrupted and played with by careful, thorough composition of the illuminating equipment. DAN FLAVIN

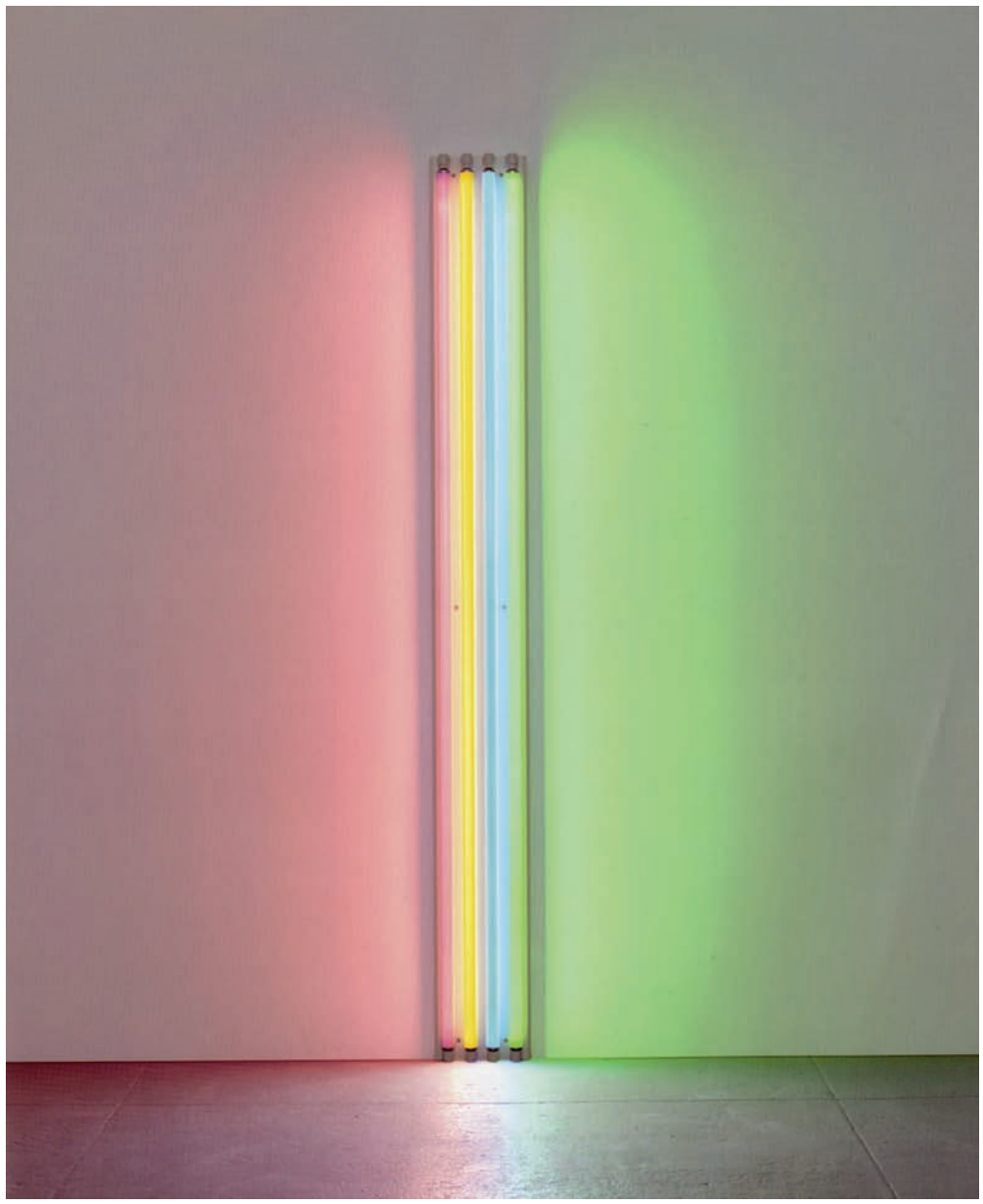
(Taken from a lecture given at the Brooklyn Museum School of Art, New York 18 December 1964, published in *Artforum*, December 1965).

Ethereal yet industrial, both weightless and solid, Dan Flavin's myriad combinations of fluorescent light and architectural structure have been a mainstay of Minimalism's most awe-inspiring creations. Flavin's three full decades of experimentation and revelry in this genre yielded nothing less than a complete revolution of the rules of luminescence and interior space. The present lot, Flavin's *Untitled (to Pat and Bob Rohm)*, 1973, displays his powers ten years into his most famous medium and showcases one of his most celebrated forms: the corner piece.

As an art student at both the Hans Hoffman School for Fine Arts and Columbia University, Flavin was exposed to a deluge of influence from the reigning art movement of the 1950s: Abstract Expressionism. He was further inundated with Expressionism's cultural tour de force as he undertook employment at the Museum of Modern Art in the late 1950s, soon embarking upon his own sculptural pursuits that bore clear marks of Expressionism's impact upon his own artistic technique. Finally, after several years of experimentation, Flavin revealed what critics now cite as his first fully realized piece, 1963's *Diagonal of Personal Ecstacy (the Diagonal of May 25, 1963)*. Consisting of a single yellow fluorescent bulb mounted diagonally, this work also demonstrated Flavin's characteristic dedication for each piece. Indeed, though most of his art is untitled, each piece is usually identified by its dedicatee.

Throughout the 1960s and 1970s and beyond, Flavin continued, on scales both tiny and immense, to test the limits of redefining space using colored fluorescent light fixtures. Simultaneously, he managed to upset the boundaries that we commonly use to define art and architecture themselves; his work "consciously blurred the distinction between art and architecture, seizing architecture as part of art's sculptural vocabulary, incorporating corners, walls, doorways and windows, creating a category that was a melting pot of painting, sculpture and design." (M. Kimmelman, "To Be Enlightened, You Pull the Switch", *The New York Times,* October 1, 2004). In the same vein, Flavin's art became a representation of American ideals on several levels—in its incessant leveling of artistic frontiers, its inherent themes of joy and light, and in its Romantic drive to change the mundane into the extraordinary.

Flavin's most exciting pieces from this industrious and daring period developed as luminous plays on the space for which they were designed. The present lot is a prime example of this transformational magic. As one of his famed "corner pieces", *Untitled (to Pat and Bob Rohm)*, 1973, brings a wealth of color into the often disregarded space of a room corner. Towering eight feet in height, Flavin's fluorescent bulbs of yellow and green emit their glow onto the space behind them. The result is not an independent show of ordinary yellow and green as if tinted by a colored gel, but rather an overwhelming interplay of shades. The proximity of the converging wall planes bounce and receive equal shares of their luminous neighbor, each absorbing and reflecting color. Far from the corner line, patterned lines of pale yellow stand interspliced with rivaling aquamarines, battling for chromatic victory. Yet towards the corner itself, the two enemies from the opposite sides of the color wheel transcend their luminous animosity, rendering the point of bisection fabulously bright.



Dan Flavin *Untitled (To Matisse)*, 1964. Pink, yellow, blue, and green fluorescent light. 8 ft. (244 cm) high. © Stephen Flavin / Artists Rights Society (ARS), New York.

On the reverse of the piece, toward the viewer, we observe a calmer scene that serves to emphasize the incredible energy behind it. Mounted perpendicularly to the green and yellow fluorescent tubes toward the corner, two red tubes radiate a warm alternative to the tremendous force beyond. They sit as if containing the war between them, subdued guardians of a vibrant fortune. Throughout *Untitled (To Pat and Bob Rohm)*, 1973, we witness a harmonious union of the most unlikely order: earthen glass, plastic, and metal seamlessly integrate with the most unearthly of things—light.

As we gaze upon the undeniably mesmerizing scope of Flavin's work, the corner of the room is no longer an inarticulate space only present for structural purposes—It has become the focus of a luminous rearranging. The two planes of wall are vital for the chromatic success of Flavin's piece; they have not only realized architectural reciprocation, but artistic reciprocation as well.

If we look closely at the present lot, we observe a sublime interweaving of influence. In Flavin's constructivism and use of industrious materials, we cannot help but recall the work of Donald Judd, who along with Flavin and Richard Serra pioneered the rethinking of space using industrial objects. In addition, in Flavin's raw and (almost literally) blinding intensity, his Abstract Expressionist roots make themselves quite clear. However, as Dan Flavin's work inevitably defies the confining terms of style, perhaps it is more useful to examine *Untitled (to Pat and Bob Rohm)*, 1973, as a study in Flavin's optimism of spirit. As we see in the title of the piece, Flavin's work always stood as a testament to his generosity as an artist. And, in the end, Flavin not only is generous to his fellow artists and art-lovers, but also to the world around him. In the present lot, as the corner of a room ceases to be ignored and instead becomes a destination for those who love light and color, Flavin proves that his gifts are numerous, indeed.

In this respect, Flavin was an American type: enamored of the everyday, fond of gadgets, congenitally skeptical, proudly self-taught, hell-bent on reinventing the world, caustic on the outside, romantic at heart, a fierce protector of his turf.

(M. Kimmelman, "To Be Enlightened, You Pull the Switch", *The New York Times,* October 1, 2004).

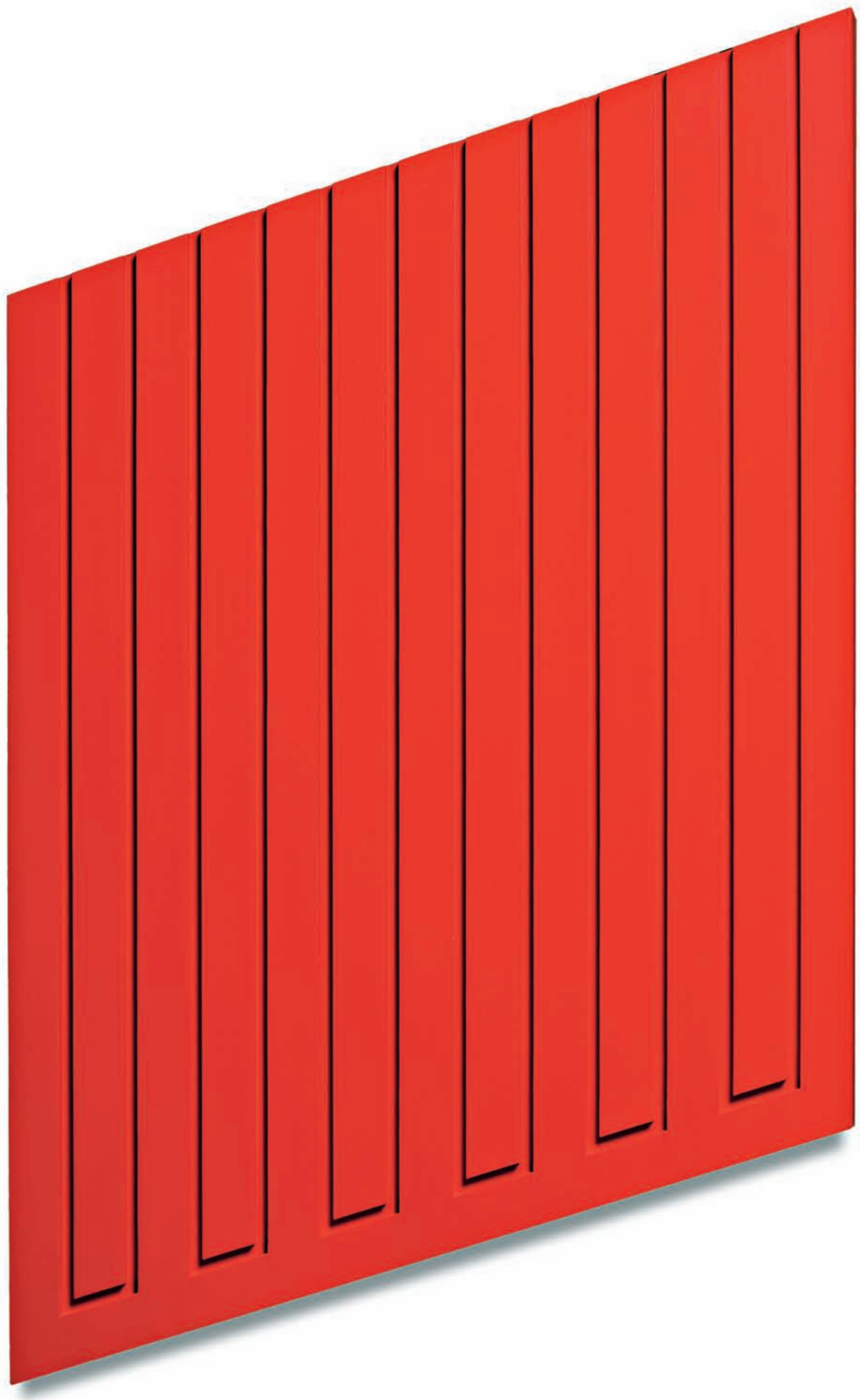
12 **DONALD JUDD** 1928-1994
Untitled (1968-76), 1968-1976
cadmium red paint on wood
20 7/8 x 17 x 2 in. (53 x 43.2 x 5.1 cm)
Signed "Judd" on the reverse.

Estimate $80,000-120,000

PROVENANCE
Susan Sheehan, New York
Private collection, Europe

Donald Judd advocated rigorous and deliberate creation without compositional hierarchy or medium classification. His works are neither paintings nor sculptures, and are instead meaningful structures stripped down to their bare essentials. Judd supported the use of industrial machinery to create his three-dimensional works. His geometric forms were manufactured with exactitude, down to their basic construction. In the present lot, *Untitled (1968-76)*, 1968-1976, the cadmium red provides an enriching aesthetic - an updated version of color-field painting. The bright crimson hue stands out in delectable contrast to the neutrality of the wood; the cheeriness of the cherry red against the preciseness of the structure presents viewers with a powerful visual tension.

There are many examples of seriality and diagrammatic forms throughout Judd's work. While wood is a seemingly basic material, he added grooves that progress and recess –a subtle incremental pattern that moves left to right and vice versa. The repetition of lines combined with the vivid coloration is electric and surprisingly meditative. In describing this series of work, Judd said, "None of the three-dimensional work is meant to look handmade, including the wooden ones which I made in as matter-of-fact a way as I could. Wood being what it is tends to look more manipulated than metal. I kept down the handicraft aspect. Other artists played it up… I like the color and I like the quality of cadmium red light. And then, also, I thought for a color it had the right value for a three-dimensional object. If you paint something black or any dark color, you can't tell what its edges are like. If you paint it white, it seems small and purist. And the red, other than a gray of that value, seems to be the only color that really makes an object sharp and defines its contours and angles." (Donald Judd from J. Coplans, "An Interview with Don Judd," *Donald Judd selected works 1960-1991*, Japan, 1999, p. 157).



13 **ROBERT MANGOLD** b. 1937
Study for Red Ellipse Green Ellipse, 1987
acrylic and pencil on canvas
43 1/2 x 58 in. (110.5 x 147.3 cm)
Signed, titled and dated "R. Mangold, 1987, Red Ellipse/Green Ellipse (Study)" on the reverse.

Estimate $150,000-200,000

PROVENANCE
Paula Cooper Gallery, New York
Nohra Haime Gallery, New York
Pace Wildenstein, New York
Sale: London, Phillips de Pury & Company, *Contemporary Art Day Sale*, February 13, 2009, lot 167
Acquired at the above sale by the present owner

Robert Mangold translates the most basic of the formal elements—shape, line, and color—into atypical, almost architectural objects. His paintings and drawings suggest simplicity and restraint yet are expressed through complex means. The present lot, *Study for Red Ellipse Green Ellipse,* 1987, exemplifies the artist's pristine craft through its balancing of unique formal and abstract considerations. The surface of the canvas is rendered in subtle color modulations and sinewy and vigorous hand-drawn lines; Mangold's blurred shapes and tones are set against dark rings of graphite, elegantly capturing a sense of motion in stillness. The contrast of this veiled undercurrent—the earthy hues, yet rigid abstract forms—infuse the canvas with both power and poignancy.

While Mangold's work often focuses on formal concerns, he also invites intense scrutiny by setting up visual challenges for the viewer. Throughout his career and in multiple series of shaped canvases that explore variations of geometric designs, Mangold invites viewers to consider the idea of a painting without a discernible central focal point. The present lot is painted on shaped canvas, diagonally divided in two blocks of color. The division is not quite centered although initially appears to split the work evenly, allowing the viewer to visually explore and examine the shapes and the spaces around and between. *Study for Red Ellipse Green Ellipse*, 1987, delivers all of the elements for which Mangold has become so acclaimed. The work's asymmetry, subtle shapes, and subdued color palette, allows the simplest of forms to challenge our preconceived notions of their boundaries and limitations.

14 **PETER HALLEY** b. 1953
Silver Prison, 1999
acrylic, metallic acrylic and Roll-a-Tex on two attached canvases
44 1/8 x 39 7/8 in. (112.1 x 101.3 cm)
Signed and dated "Peter Halley 99" on the reverse.

Estimate $30,000-50,000

PROVENANCE
Acquired directly from the artist by the present owner

Peter Halley's paintings serve as flowcharts with a means to decipher the social world through constructed and integrated conduits of vibrant color and geometric form. Many layers lie under the surface, glittering with fluorescent and metallic color. The surface, painted with Roll-a-Tex, appears almost like a wall relief. The conduits and grids running across the plane suggest the three-dimensional aspects of a collage. The surface dazzles through its radiant and flashing signs. In the present lot, *Silver Prison*, 1999, the composition resembles the internal blueprints of a prison cell. Since the early 1980s, Halley has called the rectangular units which occupy his paintings "cells." The word cell itself has a range of meanings from a small prison to a microscopic structure. In Halley's work, and especially in the present lot, *Silver Prison*, 1999, all of the various meanings of this four letter word are interwoven.

Silver Prison, 1999, celebrates and enjoys the good use of the polysemic nuances of the word "cell." While the title indicates a small and confined space, the vibrant, fluorescent yellow, combined with the luminous silver pigment, suggests more of a good natured space, than that to which someone has been imprisoned. The present lot also challenges our visual understanding, by being rectangular and uncomplicated, yet comprised of two unequal canvases discretely melded together. *Silver Prison*, 1999, functions as a matrix of horizontal bars and vertical columns, similar to the social landscape where everything is sustained and constrained by a system of networks. By metaphorically embodying the physical and mental structure of the social world, Halley's *Silver Prison*, 1999, reflects a vision of society comparable to a map, but a map which contains every conceivable kind of information.

15 **STEVEN PARRINO** 1958-2005
Untitled, 1999
acrylic on canvas
24 x 24 1/4 in. (61 x 61.6 cm)
Signed and dated "Steven Parrino 1999" on the stretcher.

Estimate $60,000-80,000

PROVENANCE
Acquired directly from the artist by the present owner

Untitled, 1999, disrupts the perfection of a painted surface through a process of voiding the picture plane, not by creating holes, but openings. Standing in direct contrast to the artist's renowned shaped canvases from which the linen is pulled from the stretcher, the present lot, *Untitled*, 1999, is comprised of a smooth surface, pierced in the center and left empty. The silver square canvas, instead of confronting, invites and entices the viewer to look closer and peer through the window that has been left open. The challenge is to consider what has been removed, stolen, or left out. Perhaps the canvas was once whole, with a center of silver and surface smooth and even. Or perhaps the center was occupied by a violent and abrasive sphere, which has been removed, freeing the canvas of its perceived content. *Untitled*, 1999, literally leaves room for interpretation, letting the real world penetrate the space of the viewer by granting both an entrance and an exit.

The present lot, *Untitled*, 1999, is reminiscent of the artist's early works, which were rendered in primarily black, white, and metallic paint. His predilection for monochromatic surfaces was attributed to their ability to reveal the real, nonillusionistic properties of light. Instead of being confined by a simple picture plane, Parrino introduced, or in the case of the present lot, removed, elements into and from his paintings to challenge rationality and tradition. His deformal and deformed canvases confronted the state of painting in the late Twentieth Century. In describing his treatment of the canvas, Parrino said, "This mutant form of deformalized painting gave me a chance to speak about reality through abstract painting, to speak about life." (Steven Parrino in Jeanne Greenberg and Bob Nickas's *Altered States: American Art in the 90s*, St. Louis, Forum for Contemporary Art, 1995, p. 7).

16 **GABRIEL OROZCO** b. 1962
Floating Sinking Shell 2, 2004
plaster and shell
5 x 12 x 12 in. (12.7 x 30.5 x 30.5 cm)
Signed and dated "Gabriel Orozco 2004" on the underside of the plaster element.

Estimate $40,000-60,000

PROVENANCE
Marian Goodman Gallery, New York

EXHIBITED
New York, The Museum of Modern Art, *Gabriel Orozco*, December 13, 2009 - March 1, 2010; Kunst Museum Basel, April 18-August 10, 2010: Musée National d'Arte Moderne, Centre Georges Pompidou, Paris, September 15, 2010 - January 3, 2011; and Tate Modern, London, January 19 - April 25, 2011

LITERATURE
A. Temkin, *Gabriel Orozco*, New York, The Museum of Modern Art, 2009, p. 197 (illustrated)

Sudden illumination is possible, but you have to know how to pay attention to it and separate it from everything else, because it passes by in an instant. Some works require it, others don't… but an artist has to find his or her own scale. A special effect isn't all that matters. The littlest things in life can be charged with meaning. GABRIEL OROZOCO

(Taken from an interview with Carmen Boullosa, *Bomb Magazine*, Issue 9 [Winter 2007]).

The grand scope of Gabriel Orozco's oeuvre has established him as one of the world's leading preceptors of reality. His immensely varied work seeks to reassess and ultimately reform our consciousness of what is present in our human universe. With a sense of playfulness and enthusiasm, Orozco reshapes and resizes the decoration of our everyday lives. From cutting and gluing actual automobiles to gathering the detritus of the street in a clay ball, Orozco's mediums are always the material inhabitants of our world rather than models or approximations.

We see Orozco, in the present lot, again making use of a molding medium. *Floating Sinking Shell 2*, 2004, exhibits equal amounts of artistic simplicity and gorgeous innovation. Within a convex mold of common plaster, left to dry flat on top, we behold the curious involvement of a seashell. The shell's composition is nothing less than extraordinary, as its variegated surface closely resembles that of the smooth plaster. This symbiotic chromatic relationship serves both to enhance the rich textural surface of the shell itself and to lend the placid surface of the mold a remarkable sense of calm, as if the shell floating upon it were one with its sticky binding.

Yet Orozco's sculpture is not only rich for its silk aesthetics or its textural sumptuousness; with his title—*Floating Sinking Shell*—Orozco tempts us to view the position of the shell in the plaster as somewhat of a paradox. The plaster oozes into the recesses of the shell, flooding the open chambers with heavy matter. Yet, as we view the hardened totality of the sculpture, the shell is stuck forever between sinking to alabaster depths and rising above the weight of a liquid prison. Orozco charges the present lot with meaning, reminding us that a simple contradiction can house the molding of significance.

17 **ED RUSCHA** b. 1937

Ting..., 1984
dry pigment on paper
sheet: 23 x 29 in. (58.4 x 73.7 cm)
Signed and dated "Ed Ruscha 1984" lower right.
This work will be included in the forthcoming volume of *Edward Ruscha: Catalogue Raisonné of the Works on Paper*.

Estimate $80,000-120,000

PROVENANCE
Gagosian Gallery, New York
Private collection, Italy

Ed Ruscha's drawings are achieved through a unique method; the powdered pigments are rubbed into the fibers of the rag paper, producing the luminous surface exemplified by the present lot. The smooth, yet subtly textured surface is more closely related to that of a watercolor. *Ting...*, 1984, thrills with an illusionist power; the sensuous dry pigment bathes the pictorial surface in a dreamlike haze. The stylized word "TING" in the center of the composition hypnotizes in its typeface, arrangement, and the ellipses which follow the letters.

An aquamarine passageway is set against a charcoal wall, possibly a doorway or window leading to the outside. In the middle of the passage, the word "TING," followed by the curious ellipses lingers. It could be the beginning or end of a word or sentence, or the high, clear, ringing sound of a doorbell. If the latter, the brief and fleeting sound of a doorbell ringing is forever captured in a marvelous cloud of blue, before fading and vanishing away. Ruscha explains, "When I see a word or phrase, or hear one (on the radio or in the street), I have to capture it immediately. Otherwise it will slip away from me, disappear." (Ed Ruscha in Margit Rowell's *Cotton Puffs, Q-Tips©, Smoke and Mirrors: The Drawings of Ed Ruscha*, New York, The Whitney Museum of American Art, 2004, p. 15).

TING ...

18 **ALLAN McCOLLUM** b. 1944
Perfect Vehicles (in five parts), 1986
acrylic and enamel on cast Hydro-Stone® with wooden base
each: 21 x 10 x 10 in. (53.3 x 25.4 x 25.4 cm)
Each signed and dated "Allan McCollum 1986" and numbered consecutively on the underside.

Estimate $30,000-50,000

PROVENANCE
Richard Kuhlenschmidt Gallery, Los Angeles
Sale: Phillips de Pury & Company, New York, *Contemporary Art Part II,* May 16, 2008, lot 381
Acquired at the above sale by the present owner

In a seamless and conceptual exploration, Allan McCollum examines the correlation of art to archaeology, observing the way in which a simple form can make a journey from an object to an icon. Through *Perfect Vehicles,* a series of jars which were first unveiled in the early 1980s, McCollum presents and represents an iconic sculptural form in order for his audience to investigate and challenge the preconceived and traditional notions of a culturally recognized object. All the *Perfect Vehicles* are rendered in the same shape, that of a Chinese ginger jar, with a wide mouth, a domed lid and a bulging, spherical body. The present lot, *Perfect Vehicles (in five parts)*, 1986, is from his earliest series, in which the jars were rendered just over a foot tall. In 1998, he rescaled them to gigantic proportions, reaching nearly seven feet tall, which were famously exhibited later in 2004 near Central Park in New York City.

Each element of the present lot, and from the series at large, is painted in a thickly applied hue of commercially available paint. In addition to slathering the surface in a common substance, the lids of the jars are not removable, eliminating the typical use of the object. McCollum's *Perfect Vehicles* conflate the values of cultural history and consumer accessibility. They may appear in both the Asian Wing of the Metropolitan Museum of Art, or at a storefront of a candy shop. It is this ambiguity that has made this series so critically and aesthetically acclaimed, having been exhibited in both galleries, on the steps of museums, and in 1988 throughout the interior of the Arsenale of the Venice Biennale. In explaining the series, McCollum has said they serve "as an homage to the idea of one thing standing for another." McCollum's *Perfect Vehicles* are a celebration of the way we look for meaning and value in all the objects which surround us, and then use them as vehicles to express our own ideas.

19 **DAVID SALLE** b. 1952
Untitled, 1986
acrylic and oil on canvas
60 x 42 in. (152.4 x 106.7 cm)

Estimate $70,000-90,000

PROVENANCE
Mary Boone Gallery, New York

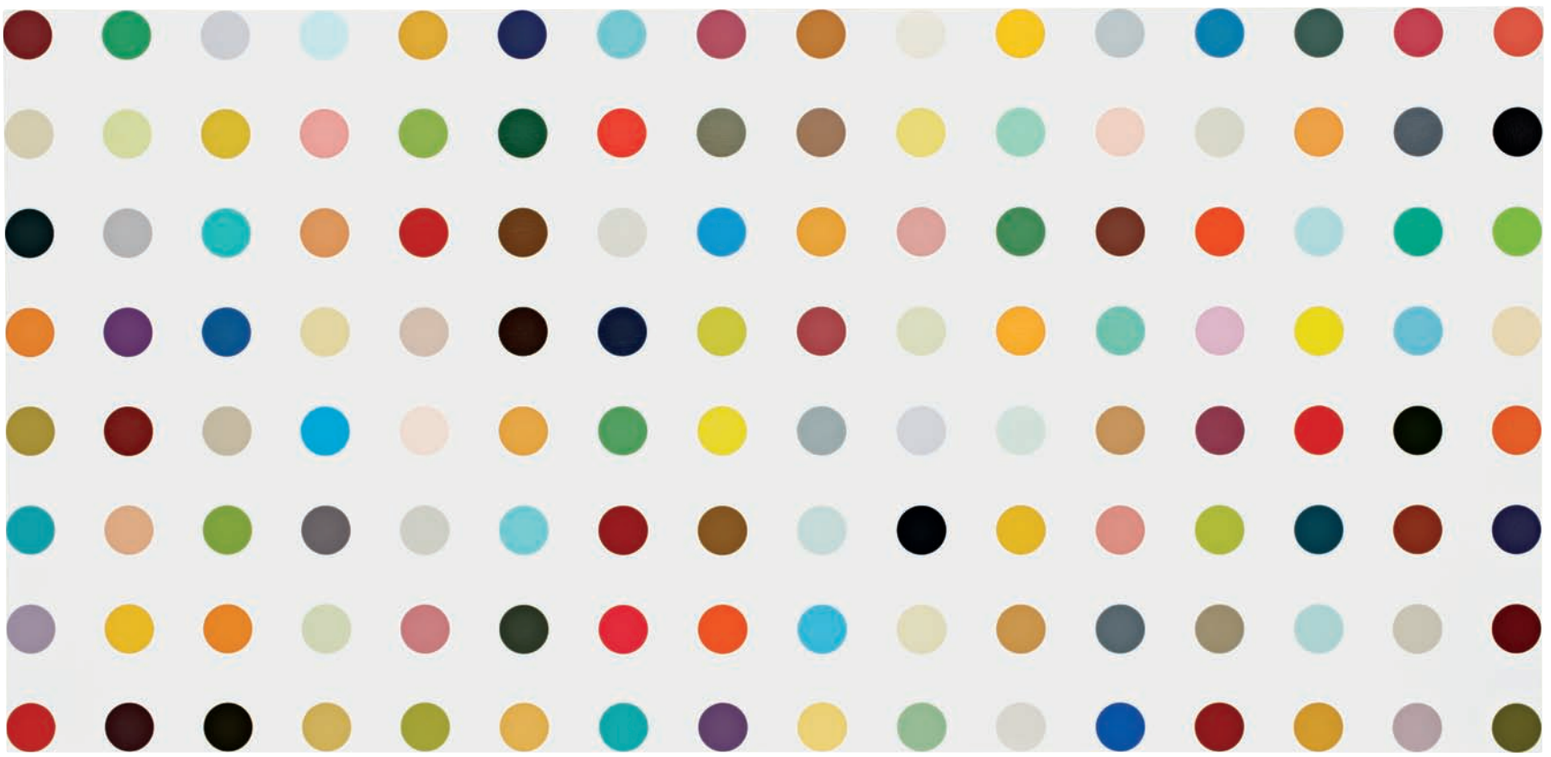
David Salle's unique incorporation of art-historical references and ambiguous combinations of original and appropriated imagery have made him one of the most significant American artists to have emerged in the 1980s. Salle's emotionally complex paintings are achieved through combining disparate elements laden with symbolic meaning into odd and illogical compositions. His large-scale works overwhelm with their inventive colors and dramatic compositions. They invoke an instantaneous and visceral response while remaining conceptually engaging. "In my view, to have value, a work of art has to do many things simultaneously – well it doesn't *have* to do anything, really – but let's say that one idea is that it can both offer a kind of immediate visual drama, and at the same time can unfold slowly over time, its meaning deepening and its complexity ripening, while the immediacy of its visual impact never fades. That is what we as artists strive for." (Artist interview by Emily Nathan, *Artnet,* 2011).

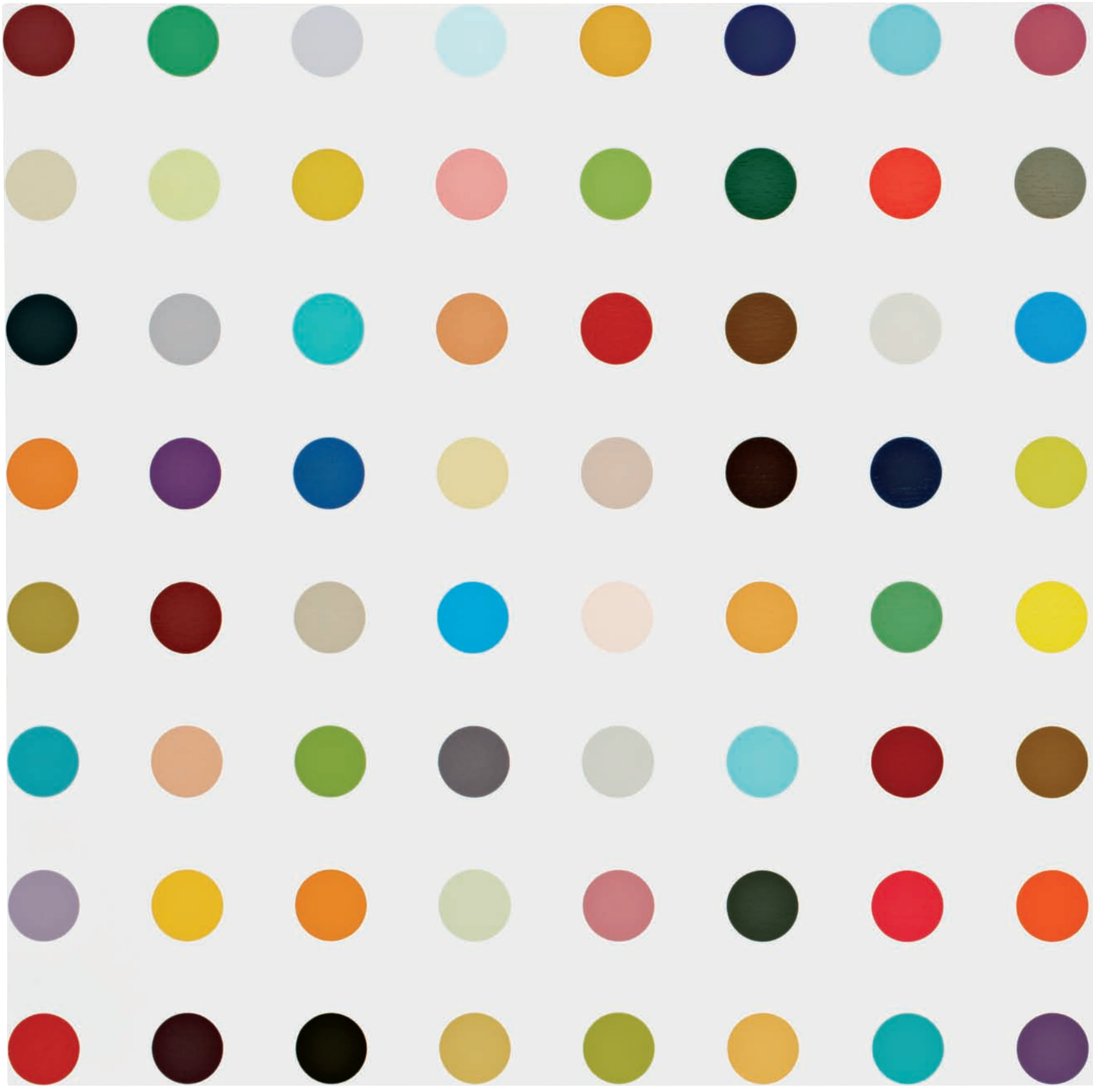
The present lot depicts one of Salle's iconic women whose bodily presence invokes the erotic nudity of pornographic material. The female figure here is seen only within context of the painted plane she inhabits. Through the addition of dissociated elements, the protagonist's overt sexuality becomes subtly sublimated. These surrealist juxtapositions combined with the painting's eerie palette provide for an alluring, if confounding, narrative. Salle's female subject refuses to conform to conventional expectations, and instead seduces the viewer into studiously attempting to decipher the meaning of it all. That it still resonates with contemporary experiences confirms the timelessness of Salle's artistic talent and, specifically, of this enigmatic work of art.

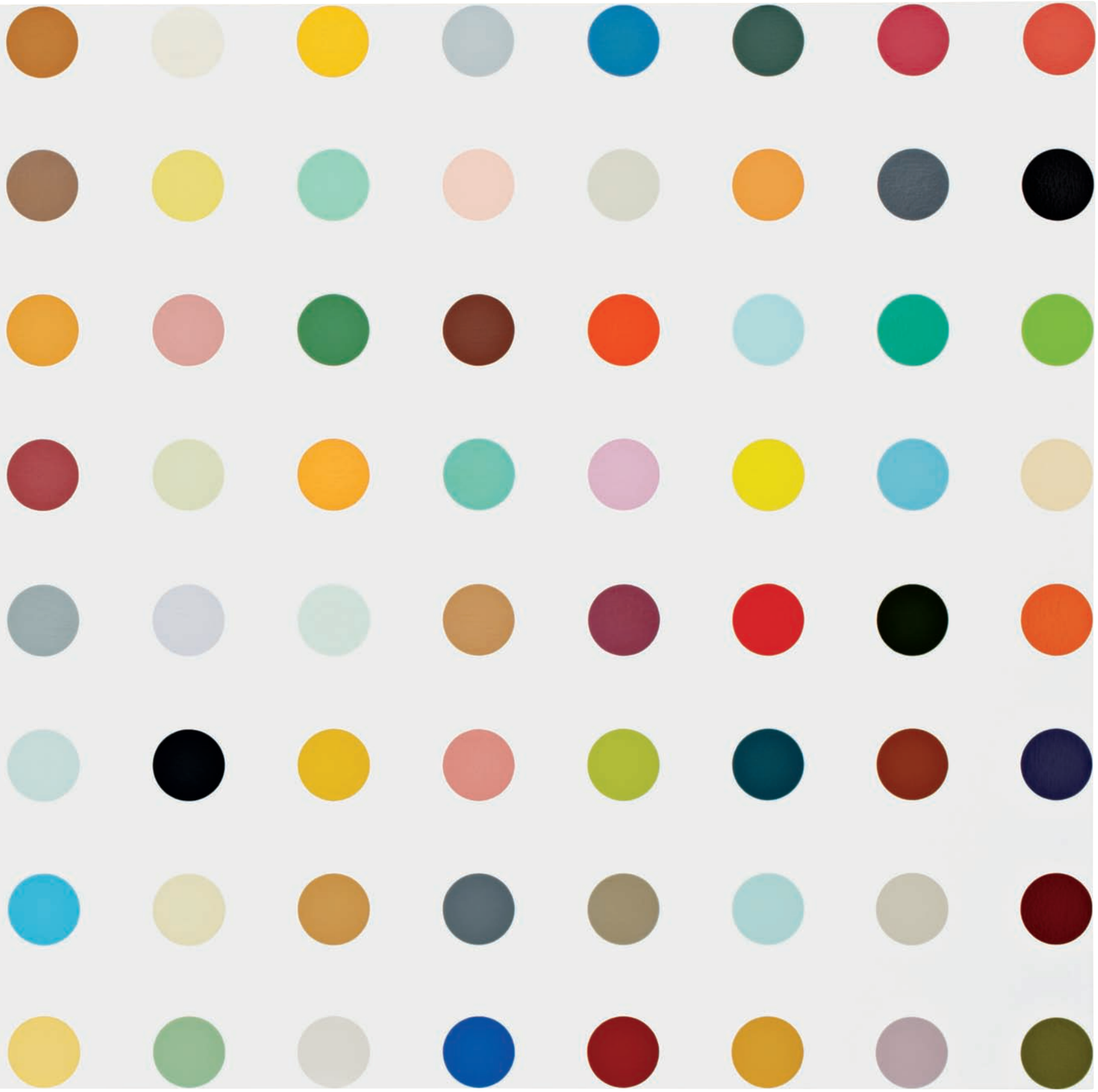
20 **DAMIEN HIRST** b. 1965
Sulfochlorophenol, 2007
household gloss on canvas
45 x 93 in. (114.3 x 236.2 cm)
Signed, titled, and dated "2007, Sulfochlorophenol, Damien Hirst" on the reverse and on the stretcher.

Estimate $700,000-1,000,000

PROVENANCE
White Cube, London







These paintings have entered popular culture. You see them in advertisements, on clothes, on cars. They've become part of our visual vocabulary. DAMIEN HIRST

(Damien Hirst, quoted in C. Vogel. "Damien Hirst's Spot Paintings Will Fill All 11 Gagosians", *The New York Times*, December 13, 2011).

Manufacturing facility in pharmaceutical factory. © Hywit Dimyadi.

Andy Warhol *Flowers (Four Foot Flowers),* 1964. Acrylic, silkscreen, ink and ballpoint pen on linen. 48 x 47 7/8 in. (121.9 x 121.6 cm). Collection of Mr. and Mrs. Philip Gersh. © 2012 The Andy Warhol Foundation for the Visual Arts / Artist's Rights Society (ARS), New York.

Damien Hirst's "spot paintings"—a form he has returned to on many occasions in the past twenty-five years—gleam as exemplary stalwarts of his internationally recognized oeuvre. Their omnipresence in the art world is topped only by their transcendence into the world of commercial art, advertising, and beyond; they walk the razor sharp line between renowned examples of the contemporary art market and universal symbols of the enduring value of modern painting. The present lot, *Sulfochlorophenol,* 2007, contains all of the quintessential elements of Hirst's famed series—chromatic beauty, patterned regularity, and considerable size. Yet it also assumes many of the conceptual paradoxes that make Hirst's body of work a study in depth and meaning. It is at once a celebration—of the simplicity of color, of the miracles of medical science, and of the power of painting in an age that is futuristic in its media. Yet it is also revelatory in its sinister underpinnings—in the deeper complexities of its subject, in its visual illusions, and in its reflection on society's medicinal dependence.

As Hirst's spot paintings have recently filled Larry Gagosian's worldwide galleries in a twenty five year retrospective exhibition, it is obvious that this specific artistic project is among the most enduring and recognized in contemporary art history. The present lot hails from 2007, at a time when Hirst was about to announce his first retirement from the series. In terms of artistic branding, Hirst has succeeded in making a spot painting synonymous with his name and vice versa. In turn, his pictures have become some of the most prized in the world. Yet the value of the spot paintings lies not in their fame alone; their unique combination of accessibility and complexity of subject engenders an appeal that transcends myriad demographic boundaries.

It is not coincidental that Hirst's most famous project is also the most neatly packaged vessel for his provocative artistic ideals. In the dot paintings, Hirst presents us with a seemingly aesthetically simple surface. Either few or many colored dots cover the surface of his canvas, equidistant on all sides by the measure of their diameter. Each title cues us into the meaning of the dots presented to us: the title is a chemical, compound, or element employed in modern medicine. The number of painted dots represents the chemical compound element in the title. Before us, we witness accurate molecular structure magnified millions of times. Yet as the viewer continues his visual adventure with Hirst's canvas, he will notice that each color is never repeated, creating chromatic chaos on the canvas. In addition, this disharmony underlies Hirst's embattled relationship with modern medicine: an institution in which, with the prospect of immortality, we place our unabashed faith.

Sulfochlorophenol, 2007, faces the viewer with a calculated prowess. Its visual splendor stretches nearly eight feet wide, each enamel dot three inches in diameter. As the gleaming white enamel provides a neutral but radiant ground for the true subjects of the picture, the individual dots seem to both cluster in chromatic similarity and simultaneously disband as the viewer's eyes struggle to find unity among the idiosyncracy of every dot's color. Hirst's palette encompasses a kaleidoscopic range of color: a pale, nearly white circle in the upper center of the painting threatens to completely dissolve into the background, while a nearly pitch-black dot nearby affirms itself with abandon. On the opposite edge, beautiful shades of powder blue and sea-green lie adjacent to each other, presenting the viewer with placid color

Pills Manufacturing Facility. © 2012 Photos.com, a division of Getty Images.

Damien Hirst *Controlled Substances Key Painting (Spot 4a),* 1994. Acrylic on canvas. 48 x 48 1/8 in. (121.9 x 122.2 cm). The Tate Collection, London. © 2012 Damien Hirst and Science Ltd. All rights reserved, Artists Rights Society (ARS), New York.

relationships that act as a spoil to the disharmony at large. Still elsewhere, we witness chromatic violence of the highest degree: blazing green and burnt orange grapple with each other, lending yet another tale to the infinitely varied anecdotes of Hirst's painting.

As the viewer takes a step back to observe the entirety of the picture, a curious and unsettling visual phenomenon presents itself. Rather than remain in their two-dimensional boundaries, the many dots pop and recede, evoking somewhat of a dizziness in the viewer as he tries to regain the visual stability of the painting when viewed up close. But rather than spoil the gorgeous intensity of the present lot's color spectrum, the unease of the viewer cues him into the ominous subtext of Hirst's underlying artistic message. As we scrutinize the subject of the present lot, *Sulfochlorophenol*, 2007, we see a key example of Damien Hirst's perpetual investigation into the meaning and workings of medical science. In chemistry, Sulfochlorophenol is a sodium calcium salt, a compound used specifically in modern medicine in spectroscopy, which is a technique of discovering buried elements based on their response to specific types of radiation. These chemicals are quite valuable, making up a large part of the corporate medical world. In 2009 alone, the consumption of Niobium topped $150 million. As for its use, Niobium is an instrumental element in the superconducting magnets of MRI machines. In the midst of this advanced chemical nomenclature, we find ourselves knee-deep in the same trenches of scientific complexity that evoke violent frustration in many of us.

Hirst damns us in our exploration of his subject to a confounding world of pseudonyms; the endlessly complex world of modern medicine gleams miraculously on its surface, yet it adopts a more mundane bureaucracy in its smallest working parts. The most miniscule aspects of medical science are absent of any romance, their four and five syllable citizens tending instead toward something more Orwellian. Hirst boldly stamps the present lot with his most biting and eternal artistic tenet: provocation. Once we bow to the offer of his enticing title, Hirst manages to render most of our understandings of medicine obsolete: we do not owe our health to the X-Ray or MRI machine, but to the infinitesimal chemicals present in every working part. Much as electrical power is the invisible current of technology, Hirst shows us in *Sulfochlorophenol*, 2007, that medical technology has an invisible currency of its own.

Superficially they're happy paintings, but then there is this underlying uneasiness. You lose your boundaries because they are hard to focus on. Do you focus on the grid or the individual spots or the painting as a whole? Once you start really looking, you get lost. DAMIEN HIRST

(Damien Hirst, quoted in C. Vogel. "Damien Hirst's Spot Paintings Will Fill All 11 Gagosians", *The New York Times*, December 13, 2011).

21 **ROY LICHTENSTEIN** 1923-1997

Brushstroke Still Life with Lamp, 1997

screenprint, with hand-painted Magna on honeycomb-core aluminum panel, in a white wood artist's frame

54 x 72 1/2 in. (137.2 x 184.2 cm)

Signed, numbered and dated "pp 2/3, rf Lichtenstein, '97" along the right edge.

This work is printer proof number two from an edition of 24 plus eight artist's proofs, and three printer proofs.

Estimate $350,000-450,000

PROVENANCE

Staff & Company, New York

Bernard Jacobson Gallery, London

Sale: Christie's, London, *Post-War & Contemporary Art*, June 23, 2006, lot 129

Acquired at the above sale by the present owner

EXHIBITED

London, Bernard Jacobson Gallery, *Roy Lichtenstein: Last Still Life and Other Works*, March 3 - March 27, 2004 (another example exhibited)

New York, Jacobson Howard Gallery, *Selections from Gallery Artists*, July 1 - July 19, 2008 (another example exhibited)

LITERATURE

Roy Lichtenstein's Last Still Life, Milan, Galleria Lawrence Rubin, 1998, no. 3 (another example illustrated)

Roy Lichtenstein, New York, Lawrence Rubin Greenberg Van Doren Fine Art, 1999, no. 3 (another example illustrated)

M.L. Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1997*, New York, 2002, p. 276, no. 308 (another example illustrated)

M. S. Kushner, *Donald Saff: Art in Collaboration*, Munich, 2010, pp. 162-165 (another example illustrated)

Willem Kalf *Still Life with a Chinese Porcelain Jar*, 1669. Oil on canvas. 30 3/4 x 26 in. (78.1 x 66 cm). Gift of Mrs. James W. Fesler in memory of Daniel W. and Elizabeth C. Marmon. Indianapolis Museum of Art, Indianapolis, Indiana.

Henri Matisse *Tulips and Oysters on a Black Background*, 1943. Oil on canvas. 24 x 28 3/4 in. (61 x 73 cm). Musée Picasso, Paris. © 2012 Succession H. Matisse / Artists Rights Society (ARS), New York.

Roy Lichtenstein is an artist forever synonymous with Pop Art, immortalizing his contributions to the Contemporary Art world with his distinctive use of popular cartoon imagery and commercial painting techniques. Although the 1960s related Lichtenstein to comic book images of beautiful girls and men at war, he continued to make new and innovative work for almost three decades following. Beginning in the early 1970s, he began to work on still lifes, appropriating them from the highly respected historical genre of the Seventeenth Century and updating them with his best known style: signature primary colors and simulated Ben-Day dots. Lichtenstein would use postcards or reproductions of original works to create his own unique versions, rendering his still lifes in flat, outlined shapes that were inspired by newspaper and print advertisements but painted to look like the original.

As seen in the present lot, *Brushstroke Still Life with Lamp*, 1997, Lichtenstein's still lifes cover a plethora of themes, including the most traditional from the genre such as vases, lamps, flowers, or fruit. He also created still lifes from contemporary every day motifs, including the contents of his art studio as well as the intentionally mundane *Office Still Lifes*. Later, he began to reference other art-historical movements in these works, as he had done in past projects, such as rendering a still life that exhibited Impressionism, Abstract Expressionism, or Cubism coupled with his own signature comic book style. Lichtenstein barrowed many formal elements from the masters who preceded him. As seen in Matisse's *Tulips and Oysters on a Black Background*, 1943, which depicts a tabletop covered with strewn about objects, including a vase, bottle, lemons, and a platter of oysters, Lichtenstein adopted the way the French master brilliantly depicted everyday objects in a casual and natural arrangement. Additionally, the positioning and cropping of the table, as well as the geometric background of the present lot, seem very much inspired by Matisse's painting. This period of Lichtenstein's career allowed the great artist to travel back in art history and bring a venerated genre back to life in the contemporary world of art.

The still life emerged in painting during a time of highly religious subject matter in art. With the spread of Protestantism in Holland and the rejection of the Catholic *Baroque* style, Dutch artists began to focus on secular subjects to which there were no objections on religious grounds. As a result, the Dutch have become the most famous for their still lifes, portraits, landscapes, interiors and genre painting. Paintings depicting the natural world were so characteristic of the Netherlands at this time, that during the seventeenth century the Dutch words *stilleven* and *landschap* were adopted into English as “still life” and “landscape.” At this time in the Seventeenth Century, artists tended to specialize narrowly, often concentrating in one subject, allowing them to master their niche. Willem Kalf was one of the period's most notable still life painters, brilliantly displaying the mastery of the still life in his oil painting, *Still Life with a Chinese Porcelain Jar*, 1669. This work depicts a collection of rare or expensive objects combined with exotic foods, which artists at this time used to emphasize the grandeur that appealed to the merchant classes in Seventeenth Century Holland. Although Lichtenstein did not portray rare or exotic objects in *Brushstroke Still Life with Lamp*, 1997, it is evident that influence was indeed derived from the Dutch masters of the still life genre. Lichtenstein's obliterating brushstroke even resembles the unraveling lemon peel in Kalf's work, both used in their own context to break up the composition.

Brushstroke Still Life with Lamp, 1997, is one of the final projects completed by Lichtenstein before his death in September of 1997. Exemplifying Lichtenstein's signature style, the present lot combines a background of familiar elements, including the iconic stripes and Ben-Day dots as well as unique hand-painted brush strokes which the artist began to heavily incorporate into his work from the inception of his still life phase through to the conclusion of his career. Advertising played a vital role in the formation and definition of many of Lichtenstein's stylistic attributes. The Ben-Day dot pattern implemented in advertising by the printing process, the limited primary color palette, and the other shorthand symbols used in advertising to convey the maximum impact in product promotion were astutely adapted by the artist. Furthermore, Lichtenstein's "obliterating brush stroke" was conceived in a dream, and became the idea of a brush stroke that would wash over the surface of a work, defacing or effacing it. In this particular piece, the flat set up of furniture is washed over with an array of color, invading and obliterating the work's uniformity as a still life. This print is singular in Lichtenstein's print oeuvre in that each impression, in addition to the printed brushstrokes, incorporates unique brushstrokes hand-painted by the artist.

Cleverly, the artist breaks this work up into quadrants, separated by these brushstrokes. This trick leads the eye from one place to another, allowing the viewer to appreciate the many different techniques employed. While the work mainly exhibits negative space, derived by parallel lines and Ben-Day dots which fade through the table top and are cut short on the lower right quadrant, the lamp and box are given weight as objects with bold, hard color. In the center of the composition lies a bold vertical orange stroke, surrounded by a circular sweep of red pigment, alluding to a cigar having just been extinguished, releasing a green undulating line of billowing smoke above. In this sense the work becomes as much about an interior scene as it is a still life.

The brushstroke as a concept initially emerged in Lichtenstein's artwork in the 1960s, when he first parodied the Abstract Expressionist Movement. Early in his career he allowed many of his art influences to permeate his paintings, displaying references to many artistic movements as well as specific artists such as Pablo Picasso. As Lichtenstein became more established in his career, he abandoned the iconic brushstroke he had included in so many works, and began working extensively on his still life compositions of furniture, objects and interiors, undisturbed by expressionistic brushstrokes. *Brushstroke Still Life with Lamp*, 1997, is an incredibly exceptional piece in that it includes so many attributes associated with the legendary artist, such as parallel stripes to create space, Ben-Day dots to produce shadows and tone, and primary colors similar to a comic book or print ad. Most importantly, Lichtenstein resurrects two of the most popular motifs of his career: the still life element that he developed throughout his portfolio and the obliterating brush stroke that he introduced in his earlier days and which had become one of his most identifiable trademarks of the Pop era.

Roy Lichtenstein *Brushstrokes*, 1965. Oil and magna on canvas. 48 x 48 in. (122 x 122 cm). © Estate of Roy Lichtenstein.

Roy Lichtenstein *Still Life with Table Lamp*, 1976. Oil and magna on canvas. 74 x 54 in. (188 x 137.2 cm). Private Collection. © Estate of Roy Lichtenstein.

22 **ANDY WARHOL** 1928-1987
Vesuvius, 1985
acrylic on canvas
27 3/4 x 32 1/4 in. (70.5 x 81.9 cm)
Signed and dated "Andy Warhol 85" on the overlap. Stamped by the Andy Warhol Art Authentication Board and numbered "A100.111" on the overlap.

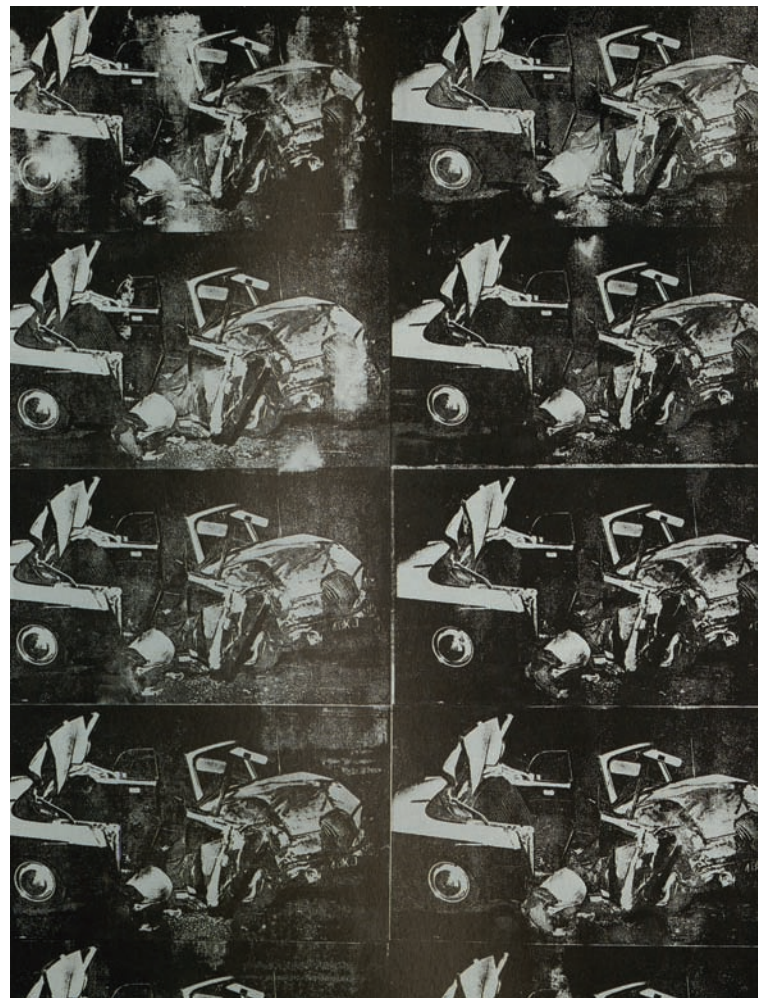
Estimate $250,000-350,000

PROVENANCE
Lucio Amelio, Naples

EXHIBITED
Naples, Soprintendenza per i Beni Artistici e Storici di Napoli, Fondazione Amelio-Istituto per l'Arte Contemporanea, Museo di Capodimonte, *Vesuvius by Warhol*, July 18 – October 31, 1985

LITERATURE
A. Warhol, *Vesuvius*, Naples, 1985, p. 50

Andy Warhol *Coca-Cola,* 1961. Casein and crayon on line. 69 1/2 x 52 1/4 in. (176.5 x 132.7 cm). The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts. © The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York.



Andy Warhol *Silver Car Crash*, 1963. Silkscreen ink and silver paint on linen. 103 3/4 x 80 1/4 in. (263.5 x 203.8 cm). Private Collection. © 2012 The Andy Warhol Foundation for the Visual Arts/Artist's rights Society (ARS), New York. (detail)

Realized for a solo exhibition in the prestigious Museo di Capodimonte in Naples, a sacred space typically reserved for the old masters and classical Italianate landscapes, Andy Warhol produced his *Vesuvius Cycle*, a series of 18 canvases depicting the activity of the world famous Neapolitan volcano erupting. This work cannot help but engage with both world history and art history. In contrast to the impressionist treatment of this same subject, here Warhol translates the image into a stylized sign. Reinterpreting tradition, Warhol manipulates and inflects this Neapolitan and Romantic motif with his bravura line and overtly contemporary lexicon. *Vesuvius* simultaneously enshrines in an energetic and dynamic composition the essential, unconquerable force of this most iconic Neapolitan landmark, the great passion of the city that thrives beneath it, and the passionate personality of the foremost Neapolitan dealer of his time and close friend of the artist who commissioned the series, Lucio Amelio.

Four years prior, Amelio had commissioned works from a group of artists including Andy Warhol, Joseph Beuys, and Keith Haring for an exhibition entitled *Terrae Motus*, a plea for art against the destruction of nature. This show was planned in reaction to the earthquake that occurred in November 1980 just south of Naples, which claimed the lives of over 2,700 people and devastated the surrounding area. *Terrae Motus* not only placed Naples firmly on the Contemporary Art world map, but also made a lasting impression on Warhol, from his experience of the city and his encounter with Beuys. In *Vesuvius*, 1985, Warhol recalls the sense of disaster that described the earlier exhibition and invokes the icon of natural beauty and threat of destruction that renders Naples, an extraordinary and unique place, as his subject. “An eruption is an overwhelming image, an extraordinary happening and even a great piece of sculpture” (Andy Warhol in Vesuvius by Warhol, Naples, 1985, p. 35).

Executed towards the end of the artist’s career, this series also bears witness to Warhol’s departure from the screen-printing process for which he became famous in the 1960s and his return to hand painting. Here, after some twenty years, Warhol’s expressive and spontaneous touch can be seen. Warhol himself explained that he painted *Vesuvius* by hand and always used different colors so that they consistently give the impression of having been painted just minutes after the eruption. Interestingly, this practice of employing expressionistic brushwork over a flat, silk-screened ground, is “an inversion of the technique used in earlier series, such as the *Reversals and Ladies and Gentlemen*, where Warhol had applied the flat, democratizing surface of the silkscreen over the brushy, drippy background. Through this exceptionally rare technique, the power of this image is instantly felt.” (*Vesuvius* by Warhol, Naples, 1985, p. 35).

Throughout Warhol’s oeuvre, two overarching themes emerge: the legacy of art history and the omnipotence of death. The present work is significant in its incorporation of both. On the one hand an image of life affirming vitality, *Vesuvius*, 1985, with its creeping threat of impending precariousness and destructive catastrophe, is simultaneously laced with the theme of tragedy and morbidity that permeates Warhol’s entire oeuvre, revisiting the haunting contemplation of death so sensationally depicted in the *Suicides, Disasters, Car Crashes* and *Electric Chairs* from the early 1960s. Warhol was fascinated with images of violence and morbidity for much of the decade. The sources for these canvases were found in movies, magazines, and cheap tabloids which notoriously sensationalized tragedy. Some images were provided by friends who had access to police photographs, too brutal to have ever intentionally been made public. The source image for *Silver Car Crash,* 1963, is an unidentified newspaper photograph, which shows a convertible nearly split in half, with a

lifeless figure spilling out of the passenger side door. The disturbing image of a mangled body and vehicle is represented through the stark and unforgiving lens of Warhol's screen-printing process. The image repeated ten times across the picture plane at first shocks in its irreverence, but eventually the horror is subdued by the repetition. The images, some have argued, reflect Warhol's own fear and obsession with death. Yet his process of replicating the image across a monochromatic canvas desensitizes the viewer to the tragedy.

"The *Disasters* constitute a key moment in [Warhol's] work. Suddenly the sassy young man, who had burst on the scene with images of *Campbell's Soup, Coca-Cola,* dollar bills, and movie stars, was turning his attention to the death-obsessed underbelly of American life. These paintings must have been a tremendous shock when they first appeared, revealing that Pop Art was much more than an ironic joke for Warhol. With the *Disasters*, Warhol succeeded in separating himself from the other Pop artists, who, for the most part, continued to occupy themselves with the mechanics of mass-market image-making. He defined himself as an artist operating on a truly ambitious stage, willing to take on the big issues of human existence -mortality, the randomness of life and death, and the impersonal cruelty of state power. By so doing, he created a link for himself to not only the pessimistic humanism of Goya and Picasso, but, more importantly, to Abstract Expressionism and its existential and metaphysical concerns -concerns which had been mostly abandoned by the artists of the 60s." (P. Halley, "Fifteen Little Electric Chairs," *Andy Warhol Little Electric Chair Paintings*, exh. cat., Stellan Holm Gallery, New York, 2001, p. 40).

This obsession with death is precisely what made his famous portraits of *Marilyn, Elvis* and *Jackie*, all of whom were made subjects of Warhol's paintings in the wake of their own personal tragedies. The volcano itself has become an icon, like the aforementioned subjects, but unlike them, *Vesuvius,* 1985, remains vibrantly active, still alive. And what separates *Vesuvius*, 1985, most clearly from the *Disaster* paintings, is its existence as a natural disaster, and not one of human error. Conferring on the past a rejuvenated pertinence to the present, *Vesuvius*, 1985, can be seen in the greater context of Warhol's other appropriations from his *Art After Art* series, including his *Mona Lisa* works and *The Scream (after Edvard Munch)*, reiterating and reaffirming his essential position within art history. Warhol, like the eruption itself, was an overwhelming and extraordinary artist who forever changed the landscape of art history.

Installation view of the opening reception of *Vesuvius by Warhol* at the Museo di Capodimonte, Naples. July 18 – October 31, 1985.

Andy Warhol *The Last Supper*, 1986. Silkscreen and acrylic paint on canvas. 115 7/8 x 395 7/8 in. (294.3 x 1005.5 cm). The Brant Foundation, Greenwich, CT. © The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York. (detail).

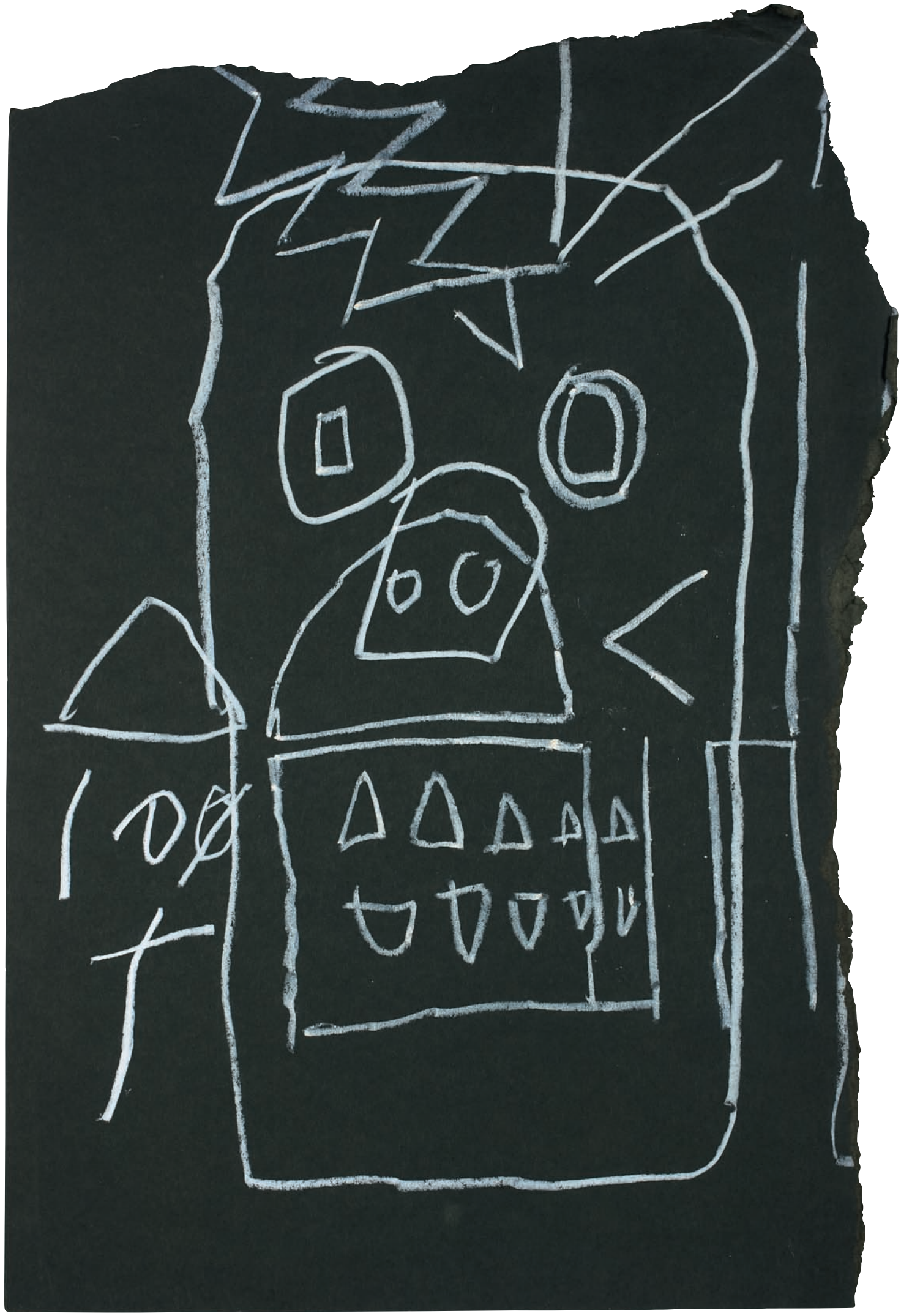
23 **JEAN-MICHEL BASQUIAT** 1960-1988
Untitled (Skull), 1981
chalk on black paper
20 1/2 x 14 in. (52.1 x 35.6 cm)
This work is accompanied by a certificate of authenticity issued by the Authentication Committee for the Estate of Jean-Michel Basquiat.

Estimate $120,000-180,000

PROVENANCE
The Estate of Jean-Michel Basquiat

In September of 1968, Jean-Michel Basquiat's mother, Matilde gave her son a copy of the book *Grey's Anatomy* as he was recovering from surgery after a car accident. During this month-long recuperation in the hospital, he studied the pages of the human anatomy textbook and so began his life-long fascination with the body and particularly the skeletal structure. The book had a lasting impression with the artist, who would later produce work heavily influenced by the anatomical images. While his subjects were given character, death is an omnipresent force that infiltrates Basquiat's work. His earliest paintings of heads and faces contain resemblances to death masks or skulls, and the frequent inclusion of skeletons and skulls elicits a haunting sense. The present lot functions as a close and intimate study of some of the monumental paintings produced in the same year, including the renowned *Untitled (Skull)*, 1981, in the Collection of Eli and Edythe L. Broad. Although straying from anatomical accuracy, Basquiat emphasized the expressive qualities of the skull, as if the skull were alive and responsive to external conditions. It appears to be alert and vigilant in our world while simultaneously labeled as no longer with us, an animated and youthful attribute.

While representative of an inanimate object, the present lot seems to portray functioning and expressive facial features of that of a living entity, including the suggestion of hair. The handling of these facial features is highly stylized and the face is very much distorted, showing both abstract and representational characteristics. In the present lot, the skull's expressive portrayal shows the artist's intent in depicting an interactive being, possessing the means to process the outside world. This rendering of cognitive activity in a sense negates the interpretation of the head as an inanimate skull, and functions as a precursor of many works to come, which include totemic, robotic figures or skulls with similar responsiveness and functionality. Meanwhile, the decision to render the work on black paper using white chalk furthers the skull motif as a dead object no longer colored with life. The medium also displays a juvenile quality; the childlike use of chalk and paper is reminiscent of school materials. What the present lot ultimately captures is the relationship Basquiat creates between the external and internal being as well as the living and the dead.



24 **THOMAS STRUTH** b. 1954

Museo del Vaticano I, Roma, 1990

digital color coupler print, mounted on Plexiglas

66 1/8 x 81 7/8 in. (168 x 208 cm)

Signed, inscribed, numbered, and dated "Thomas Struth, Rome 1990, 2/10, Print: 1991" on the reverse. This work is number two from an edition of ten.

Estimate $120,000-180,000

PROVENANCE

Private collection, Germany
Galerie Max Hetzler, Berlin
Private collection, Belgium
Sale: Sotheby's, New York, *Contemporary Art Afternoon*, November 15, 2007, lot 568
Acquired at the above sale by the present owner

EXHIBITED

Hamburg, Kunsthalle, *Thomas Struth: Museum Photographs*, November 1993 – January 1994 (another example exhibited)
Raleigh, North Carolina Museum of Art, November 7, 2010 –October 2011

LITERATURE

H. Belting, *Thomas Struth: Museum Photographs*, Munich, 1998, no. 15, p. 58 (another example illustrated)

Dedicated disciple and international star of the celebrated Düsseldorf School, Thomas Struth first captured people's attention with the well-known cycle of *Museum Photographs*, exhibiting internationally to much critical acclaim. Taught under Gerhard Richter and then Bernd Becher, Struth's medium format photography lies in a deep rooted tradition of conceptualism, but his approach to it combines a humanitarian expression of the viewer engaging with subjects, in a modern impression of the tradition of subject vs. viewer devotional painting. The present lot, *Museo del Vaticano I*, *Roma,* 1990, from Struth's most famous *Museum Photographs* series, was taken after patient observance of the Pinacoteca (Room III), a Vatican room devoted to the Fifteenth Century High Renaissance paintings of Beato Angelico. As with any room in the overcrowded Vatican Museum, the experience of the contemporary visitor is often met with the difficulty in actually viewing the artwork. Struth captures that challenge astutely: the mass of tourists study the religious icons with a mix of attention and intent. Some attend to the paintings as the devotional subjects they intended to be, while others, to be sure, seem not to even glance their way.

Struth no doubt catches this exact repose with the utmost care and attention, as if to make a decree on the startling observance of art today: We are not, nor will we ever be, contextualizing these Renaissance beauties the way their patrons commissioned them, yet the very act of revering them brings their importance in the art historical canon full circle. His entire dialogue communicates between two mediums: painting and photography. These religious relics were never meant to be viewed en masse, yet here we are viewing them recontextualized within his photograph. Struth aims to make people more aware of how to read a picture while also taking into account the intention of the photographer, "I wanted to remind my audience that when art works were made, they were not yet icons or museum pieces. When a work of art becomes fetished, it dies." (Struth, quoted in P. Tuchman, "On Thomas Struth's Museum Photographs", *Artnet Magazine*, July 8, 2003). *Museo del Vaticano I, Rome,* 1990, remains a testament to the importance Struth has in contemporary art today, having influenced both younger generations and viewers worldwide.

25 **ANSELM KIEFER** b. 1945
Hommage à Omar Khayyám, 2002
emulsion, dried flowers, iron elements and charcoal on lead, in artist's frame
95 1/4 x 51 7/8 in. (241.9 x 131.8 cm)
Titled "Omar Khayyám" upper right.

Estimate $300,000-500,000

PROVENANCE
Private collection, Paris

XXVIII
With them the seed of Wisdom did I sow,
And with mine own hand wrought to make it grow;
And this was all the Harvest that I reap'd--
"I came like Water, and like Wind I go."

XL
As then the Tulip for her morning sup
Of Heav'nly Vintage from the soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you--like an empty Cup.

LXIII
Oh, threats of Hell and Hopes of Paradise!
One thing at least is certain--This Life flies;
One thing is certain and the rest is Lies;
The Flower that once has blown for ever dies.

LXXIII
With Earth's first Clay They did the Last Man knead,
And there of the Last Harvest sow'd the Seed:
And the first Morning of Creation wrote
What the Last Dawn of Reckoning shall read.

(Quatrains XXVIII, XL, LXIII, LXXIII from *The Rubáiyát of Omar Khayyám*, translated by Edward FitzGerald, 1st edition, 1859).

Omar Khayyám, the Persian philosopher, mathematician, astronomer and poet, gained renown for his treatises on mechanics, geography, and theology. In addition to these fields, Khayyám was also a beloved man of art and religion, and is remembered as the author of the lyrical poems known collectively as *The Rubáiyát of Omar Khayyám*. The Rubáiyát is comprised of thousands of lyric poems in quatrains, four-line stanzas, usually sharing an epigram or personal insight. Rather than telling a story with characters, these lyric poems present intimate beliefs and philosophies of the narrator on subjects of life, death, love, and religion. Kiefer's *Hommage à Omar Khayyám*, 2002, in its complex and mystifying surface, celebrates the mysteries of life, creating a bridge over the centuries between the philosopher and the artist.

The dried and decayed line of tulips along the lower edge of the panel creates a thick curtain of a once vibrant and lush past. A cluster of vines creeps up the panel along the central seam, yearning to defeat the impending ruin of nature. Two symmetrical gusts of petals and seeds burst along the left and right edges of the panel lending the work a verticality that infuses the panel with life. The perished and corroded lead creates a backdrop, eloquently evoking the motif of an ancient tapestry. Here, we see a vista of the raw and exposed earth, unkempt, unplowed, and untouched. The dry and dusty surface evokes the passing of heat, time and age. As a constant exploration of theology, mythology, science and religion, the present lot functions precisely as one of Khayyám's quatrains exploring our meaning and existence. Furthermore, the dried tulips, creeping vines, and billowing ashes, allude to the mystical surface of an old tombstone; the object itself becomes a token of remembrance and tribute for the great philosopher that was.

26 **RICHARD PRINCE** b. 1949
Eden Rock, 2006
acrylic on canvas
19 x 25 3/4 in. (48.3 x 65.4 cm)
Signed and dated "Richard Prince 2006" on the reverse.

Estimate $100,000-150,000

PROVENANCE
Gagosian Gallery, New York

EXHIBITED
St. Barths, Eden Rock Hotel Gallery, *Richard Prince*, December 27, 2007- February 28, 2008

Debuting at the Eden Rock Hotel Gallery in the Caribbean island of St. Barths, the present lot, *Eden Rock*, 2006, is part of a larger body of work inspired by the Darwinian theory of survival of the fittest. The series is essentially a story board for an original screen play by Richard Prince entitled *Eden Rock*, a combination of Nevil Shute's post-apocalyptic novel *On the Beach* and William Golding's *Lord of the Flies*. Inspired by the artist's trips to St. Barths, the story is described as a survivalist tale based on events gone wrong due to unlucky and ill-fated circumstances. Prince is quoted as being intrigued by "the idea of privilege turned on its head" and "when it comes to the fight for survival, clean water becomes more important than money." (F. Martin, "Picture the End of the World", *The Guardian*, March 25, 2008).

Eden Rock, 2006, depicts a pair of polished combat boots, robust legs, and finally a hand wrapped around a military grade fire arm. The lone figure stands amongst a desolate world, adorned by two abandoned vehicles left at the mercy of the elements. The sweet flower to the right of the subject alludes to the lush paradise that once was. A hovering eagle glides in the distance, accentuating the expansiveness of the space and the loneliness of the figure therein. The present lot offers a kind of retrospective of the artist's most famed series: the hyper masculine subject matter alludes to his *Cowboys* series, while the rundown and dilapidated cars seem to be plucked from his popular *Hoods* series. What separates this series from his earlier work is the use of close-cropping, a key feature of advertising work of the late 1970s and 1980s. The twenty-one paintings belonging to the *Eden Rock* series only display the legs or bodies of the subject. Unlike the *Nurses, Cowboys,* and *Girlfriends,* whose full figures and faces fill their respective compositions, the works of *Eden Rock* are void of the figure's identity, making the work solely about the survival of the subject and not his personal character or journey. *Eden Rock, 2006*, captures the severity of the evolutionary theory that only the strong survive, a battle which forces every man to fight for himself against a now unrecognizable world of impending danger.

27 **PHILIP TAAFFE** b. 1955
Asplenium Dicompositum, 1997-1998
oil pigment on canvas
55 x 64 1/2 in. (139.7 x 163.8 cm)
Signed, titled and dated "Asplenium Dicompositum, P. Taaffe, 1997-98" on the reverse.

Estimate $40,000-60,000

PROVENANCE
Gagosian Gallery, New York
Private collection, Texas

Philip Taaffe explores and revises vast historical and cultural aesthetics of ornamentation to achieve multi-faceted abstracted compositions. Drawing from numerous decades and artistic movements, notably the 1970s Pattern and Decoration and the 1980s practices of appropriation and layering, Taaffe materializes pictures which combine these decorative motifs with the process of painting. Additionally, his travels throughout the Middle East exposed him to artistic and ornamental forms like the Mandala, evident in the intricate labyrinth background of the present lot. By implementing a system of layering with the application of brilliant color, Taaffe infuses his works with an otherworldly rhythm. *Asplenium Dicompositum*, 1997, is inundated with floral and botanical motifs in various styles and techniques. The multifaceted surface, rendered in vibrant greens, deep indigos, and brilliant oranges, has a psychedelic effect as the shapes and colors dance beyond the flatness of the picture plane. The multifaceted layers, while varying in style and hue, are brilliantly balanced in a grid, alluding to the ordered disorder of nature itself.

In analyzing the title, the etymology reveals the present lot to be a portrait of the delicate and fascinating process of decomposition. *Asplenium* is a genus of about 700 species of ferns. *Dicompositum* translates from the original Latin as "decomposed." Through this translation the present lot paints a representation of the cyclical life of *Asplenium*. The fern is illustrated in its fullest and most vibrant at the forefront of the picture. The fronds are luscious and effervescent, their scalloped edges meticulously rendered. Beneath this foremost layer lies a darker imprint, a shadow presaging the decomposition. And finally in the deepest layer lies a bed of ornamental shapes, almost thistle-like, as if magnified details of the fronds themselves. "What do I want my art to accomplish? What do I expect it to be like as a physical encounter? I think the best thing one can hope for is to be able to enter another world." (P. Taaffe, Statement for Confluence, University of California at San Diego, 2001).

28 **BARBARA KRUGER** b. 1945
Untitled (Go|Stay), 2006-2007
two chromogenic prints, in artist's frames
each panel: 74 x 47 1/4 in. (188 x 120 cm)
overall dimensions: 74 x 100 in. (188 x 254 cm)
This work is number six from an edition of ten.

Estimate $50,000-70,000

PROVENANCE
Mary Boone Gallery, New York

Through the conduit of her seductive and bold work, Barbara Kruger addresses the very subjects that have constituted the culture wars: gender, socioeconomic ineqaulity, and racial stereotypes as reinforced by pop culture and mass media. Kruger's meticulous selection of jarring words and indelible images has a lasting effect. Her modes of communication are as varied as the messages themselves, spanning from still images to video and textual projections, to sculptural objects. The mastery of Kruger's artwork originates in her clever pairing of punchy slogans with attention-grabbing photographic images. As the artist herself describes, "Images are a continuing thread. As long as pictures remain powerful, living conventions within culture, I'll continue to use them and turn them around. Texts, pictures, projections – I want to keep the plurality of practices going." (Interview with artist, MOCA retrospective, 1999-2000).

Untitled (Go|Stay), 2006-2007, exemplifies Kruger's approach. Anticipating a luxuriously passionate embrace, the featured couple is interrupted by hard, textually discordant directives of "STOP" and "GO". We witness a climatic sensual moment through romantic, rose-colored glasses; yet the presence of these simple and emotionally vacant words imposes an entirely different meaning – one that emphasizes entrenched incompatibility rather than the possibility of their harmonious unity. Through the marriage of these contradictory elements Kruger calls our attention to the presence of power dynamics and gender stereotypes in our habitual approach to relationships and intimacy. Her creative juxtaposition is crucial in achieving an aesthetically mesmerizing image that stimulates further contemplation on the part of its viewers. *Untitled (Go|Stay)*, 2006-2007, is exemplary of Kruger's artistic expertise and her endless talent for engaging her public into active participation with her craft.

STAY

29 **TIM NOBLE and SUE WEBSTER** b. 1966 and b. 1967
Two Works: *Puny Undernourished Kid* and *Girlfriend From Hell,* 2004
82 multicolored neon sections, transformers
left: 111 3/4 x 71 x 1 1/2 in. (283.8 x 180.3 x 3.8 cm)
right: 110 1/4 x 82 3/4 x 1 1/2 in. (280 x 210.2 x 3.8 cm)
This work is number three from an edition of three plus two artist's proofs.

Estimate $250,000-350,000

PROVENANCE
Bortolami Dayan, New York

EXHIBITED
Boston, Museum of Fine Arts, *Tim Noble & Sue Webster,* April 21 - September 6, 2004 (another example exhibited)

LITERATURE
A.B. Arts, "Money for Old Rope (Expect a Big Run on Toilet Paper Art)," *The Independent on Sunday,* March 21, 2004
J. Silver, "Noble— Webster Show: So Lovely It's Obscene," *Boston Herald,* May, 8, 2004
M.J. Malone, "Tim Noble & Sue Webster at the MFA," *Big Red & Shiny,* Issue #7, May, 2004
T. Noble and S. Webster, *Tim Noble & Sue Webster: Wasted Youth,* New York, 2006, n.p. (another example illustrated)

The work of British artists Tim Noble and Sue Webster speaks loudly the language of trash, glamour and kitsch. Celebrating youth culture and the legacy of Pop Art, over the past two decades the artists have created a witty and ironic body of work filled with imagery culled from banal everyday life. Noble and Webster's animated electric signs are perhaps their most recognized and widely acclaimed works. Illuminated with hundreds of light bulbs shimmering and flashing in resplendent glory, these sculptures pay homage to decadence and vulgarity. The present lot, *Puny Undernourished Kid,* 2004, and *Girlfriend From Hell,* 2004, is certainly one of the artists' most significant, striking and powerful early electronic signs. Here, the duo has developed self-portraits of their own personalities in a unique medium as the enfants terrible of Contemporary Art.

Puny Undernourished Kid, 2004, and *Girlfriend From Hell,* 2004, combine many aspects of their renowned oeuvre, resulting in what can be considered a self-referential chapter in their rebel opus. Based on two drawings they made early in their career in 1996, Noble & Webster reworked their impoverished doodles in grand-scale neon. This diptych pays homage to the "good kids gone bad" culture, but re-imagined as high art conceptualism in the medium best associated with highways and strip malls. *Puny Undernourished Kid,* 2004, and *Girlfriend From Hell,* 2004, are rendered as cartoonish silhouettes filled with expletives like, "Piss Off", "Fuck Up," "Angry Bitch." While the text is perverted and offensive, their expressions and postures reveal a kind of naïveté and innocence; beneath their tough exteriors, they are just young kids in a tough world. Both works are highly seductive sculptures which at once celebrate and subvert our everyday visual culture and the transcendent nature of fine art.

30 **TAKASHI MURAKAMI** b. 1962
Eye Love SUPERFLAT, 2004
acrylic on canvas laid on panel
59 x 59 in. (149.9 x 149.9 cm)
Signed and dated "Murakami 04" on the reverse.

Estimate $400,000-600,000

PROVENANCE
Private Collection

By invitation from renowned American designer Marc Jacobs, Takashi Murakami invaded the design world in 2003 to begin his celebrated collaboration with luxury goods brand LVMH. Titled the *Eye Love Monogram*, the artist's series of handbags combined his own trademarked long-lashed eyes with Louis Vuitton's signature two hundred year old monogram in ninety-seven different colors, repeated on both black and white backgrounds. While Murakami was already well versed in the commercialization of his own brand, this particular project granted him the opportunity to create products that achieved a higher level of visibility through mass marketing. When asked whether or not his partnership with Louis Vuitton influenced his art, the artist explained, "One-hundred percent yes. When I started with them, I totally didn't know. 'What is a Louis Vuitton?' Now I understand: They make large, very expensive bags. This is the same way paintings are very expensive." (T. Murakami, from an interview with A. Peers, "Superflatbush," *New York Magazine*, March 24, 2008). Murakami activated a process of cross-breeding through which he was able to infuse the brand with his own signature aesthetic. As part of his series of acrylic on canvas paintings that feature the now iconic *Eye Love Monogram*, the present lot, *Eye Love SUPERFLAT*, 2004, reflects the way in which Murakami continuously calls into question the boundary between art and commerce.

Like Warhol, Murakami "appropriated business as an art form and adopted corporate branding strategies…[and] put those strategies in service of the global projection and promotion of exotic metropolitan taste formations." (P. Schimmel, © *Murakami*, New York, 2007, pp. 19-20). Furthermore, Murakami is a leveler; flattening not only the picture plane but also the hierarchies between high and low; between art and commodity and between the art world and fashion. What namely distinguishes Murakami as a Pop icon, however, is his preoccupation with the Japanese consumer culture. Fusing these two concerns is the term "Superflat," which the artist uses to refer to various flattened forms in Japanese animation, graphic art, and pop culture. Influenced by manga and anime, "Superflat" has emerged as a postmodern art movement in and of itself, and includes other artists like Chiho Aoshima, Mahomi Kunikata, Sayuri Michima, and Yoshitomo Nara. "Superflat" explores the consumerism and even sexual fetishism that is prevalent in post-war Japanese culture. The often grotesque and distorted images are infused with levity through their repetition and vibrant colors. *Eye Love SUPERFLAT*, 2004, celebrates, explores, and discovers Japanese consumer culture.

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31 **KAREN KILIMNIK** b. 1955
Swimming in the Atlantic at Dawn, 1999
water soluble oil on canvas
16 x 20 in. (40.6 x 50.8 cm)
Signed, titled, and dated "July 22, 99 – November 2, 99, Swimming in the Atlantic at Dawn, Karen Kilimnik" on the reverse.

Estimate $50,000-70,000

PROVENANCE
Marc Jancou Fine Art, New York

LITERATURE
N. Tobbe, *Karen Klimnik Paintings*, Zurich, New York, pp. 262-63 (illustrated)

With a practice emerging from the late 1980s and early 1990s, Karen Kilimnik investigates an underlying darkness in representations of nostalgia, fantasy, folklore, and mythology. Whether borrowed from popular culture or taken from more traditional cultural histories, Kilimnik negotiates a form of awkward romanticism and the concept of naiveté as a trope with a varied multimedia approach.

The present lot, *Swimming in the Atlantic at Dawn*, 1999, unveils an interstitial space in the representation of mythological subject matter through the appropriation and subversion of a canonical work of art. Here Kilimnik has selected Noël-Nicolas Coypel's *The Abduction of Europa*, 1727, which is based on Ovid's *Metamorphoses*. Employing a color palette synonymous with the Rococo style, Coypel depicts a moment of terror; Europa helplessly realizes that she has been deceived and abducted. The drama is slightly tempered by the use of pastel hues, ranging from pale blues, pinks, and yellows, anchored by various deities and thrashing dark blue waves at the bottom of the canvas.

While traditional salon paintings were large scale, notably of historical or mythological depiction such as Coypel's, Kilimnik chooses to disrupt this tradition. Not only has the artist cropped a version of the original painting, creating a small intimate piece, she interrupts Ovid's narrative through a gesture of incompleteness. Here, Kilimnik has refused Coypel's soft voluptuous figures, Europa is eerily absent, leaving only the semblance of a deity – a roughly sketched cherub. By removing the dramatic mise-en-scene Kilimnik has left us with another narrative to consider. Instead of treading through the sea with Europa on his back Zeus appears inactive, lying in a semi-pastoral setting rather than on a shore. Zeus is no longer threatening but caricatured; his bestial expression now conveys clumsiness, adorned with a crown of pastel flowers.

Noël-Nicolas Coypel *The Abduction of Europa*, 1727. Oil on canvas. 50 1/4 x 76 1/4 in. (128 x 194 cm). Philadelphia Museum of Art, Philadelphia.

32 **MATTHEW BARNEY** b. 1967
CREMASTER 3: Pediment, 2002
two c-prints in the artist's acrylic frames
each: 46 x 34 in. (116.8 x 86.4 cm)
Left panel signed and dated "Matthew Barney 02" on the reverse.
This work is number three from an edition of three plus one artist's proof.

Estimate $40,000-60,000

PROVENANCE
Barbara Gladstone Gallery, New York

EXHIBITED
New York, Solomon R. Guggenheim Museum, *Matthew Barney: The Cremaster Cycle*, February 13 - May 11, 2002 (another example exhibited)

LITERATURE
M. Barney and B. Gladstone, *Cremaster 3,* New York, The Solomon R. Guggenheim Museum, 2002, pp. 4-5 (another example illustrated)
N. Spector, *Matthew Barney: The Cremaster Cycle*, New York, The Solomon R. Guggenheim Museum, 2002, p. 45

Cremaster 3, 2002, forms the spine of the monumental opus that is *The Cremaster Cycle*. It is the central chapter of the five installments, reflecting and presaging scenes from both the earlier and later cycles. It assesses all that has occurred and travels forward on the highways that are the subsequent phases, all in the quest to show how powerful the inexorable division of the sexes is. *Cremaster 3,* 2002, occupies a space of narcissism, folding all the other sections into its narrative structure. Set in New York City, this cycle narrates a fantastic account of the construction of the Chrysler building, which functions as the host to the inner forces at play in *Cremaster 3*, 2002. The characters are Hiram Abiff or the Architect (played by Richard Serra) and the Entered Apprentice (played by Barney himself), both of whom are working on the creation of the building, and whose relationship is defined by betrayal and revenge. The story is one that reenacts the Masonic myth of Hiram Abiff, the purported architect of Solomon's Temple who possessed knowledge of the mysteries of the universe. The murder and resurrection of Abiff are reenacted during Masonic initiations rites as the culmination of a three-part process through which a candidate graduates from the first degree of Entered Apprenticeship, to the second of Fellowcraft, and finally to the third of Master Mason.

The prologue of *Cremaster 3*, 2002, is steeped in Celtic mythology and narrates the foundation of the host – the Chrysler building. As in the earlier cycles, the architecture is invested with psychological and physiological depths. The main narrative begins deep below the earth, under the foundation of the Chrysler Building, on the site of an ancient goat-burial ground. An emaciated female corpse—killed by four shots to the heart—attempts to dig her way out of the wet and mossy cavernous cave. She represents the undead Gary Gilmore, the protagonist of the previous cycle, reborn as a woman through a metamorphosis achieved by Houdini, another character from *Cremaster 2*, 2002. This bloodied reincarnation marks a transition from *Cremaster 2* to *3*, and is an omen of the evil that is to come. Unable to stand unassisted, she is carried out of her tomb by five boys and is transported to the Chrysler Building's ornate lobby. The pallbearers deposit her in the back seat of a Chrysler Imperial New Yorker, lush with a green velvet interior. During this scene, the camera cross-cuts to images of the Apprentice troweling cement over carved fuel-tank caps on the rear chassis of five 1967 Chrysler Crown Imperials, each bearing the insignia of a Cremaster episode.

33 **JACK GOLDSTEIN** 1945-2003
Untitled, 1978
acrylic on canvas
36 1/8 x 96 x 6 1/4 in. (91.8 x 243.8 x 15.9 cm)

Estimate $100,000-150,000

PROVENANCE
John Weber Gallery, New York
Sale: Phillips de Pury & Company, New York, *Contemporary Art Part II*, May 18, 2007, lot 125
Acquired at the above sale by the present owner

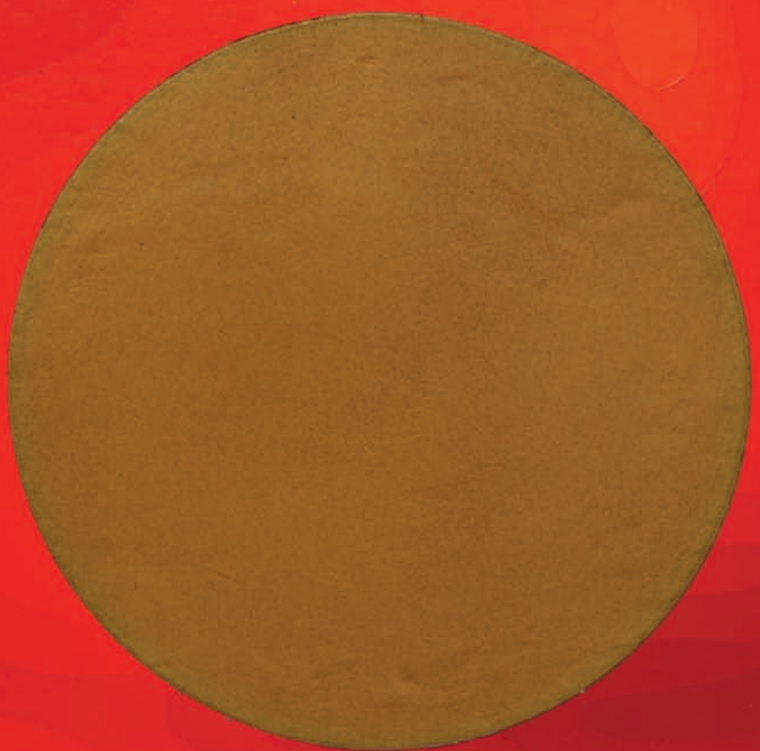
EXHIBITED
Edinburgh, The Fruitmarket Gallery, *Jack Goldstein*, August 6 - September 25, 1988

Extending through such postmodern approaches as minimalism, appropriation, and the notion of spectacle, the present lot, *Untitled,* 1978, encompasses the legacy of Jack Goldstein's practice. Invariably recognized for his performance pieces, video, and sound installations, Goldstein's paintings evoke cinematic composition and succeed in capturing the image of sound in a state of rupture.

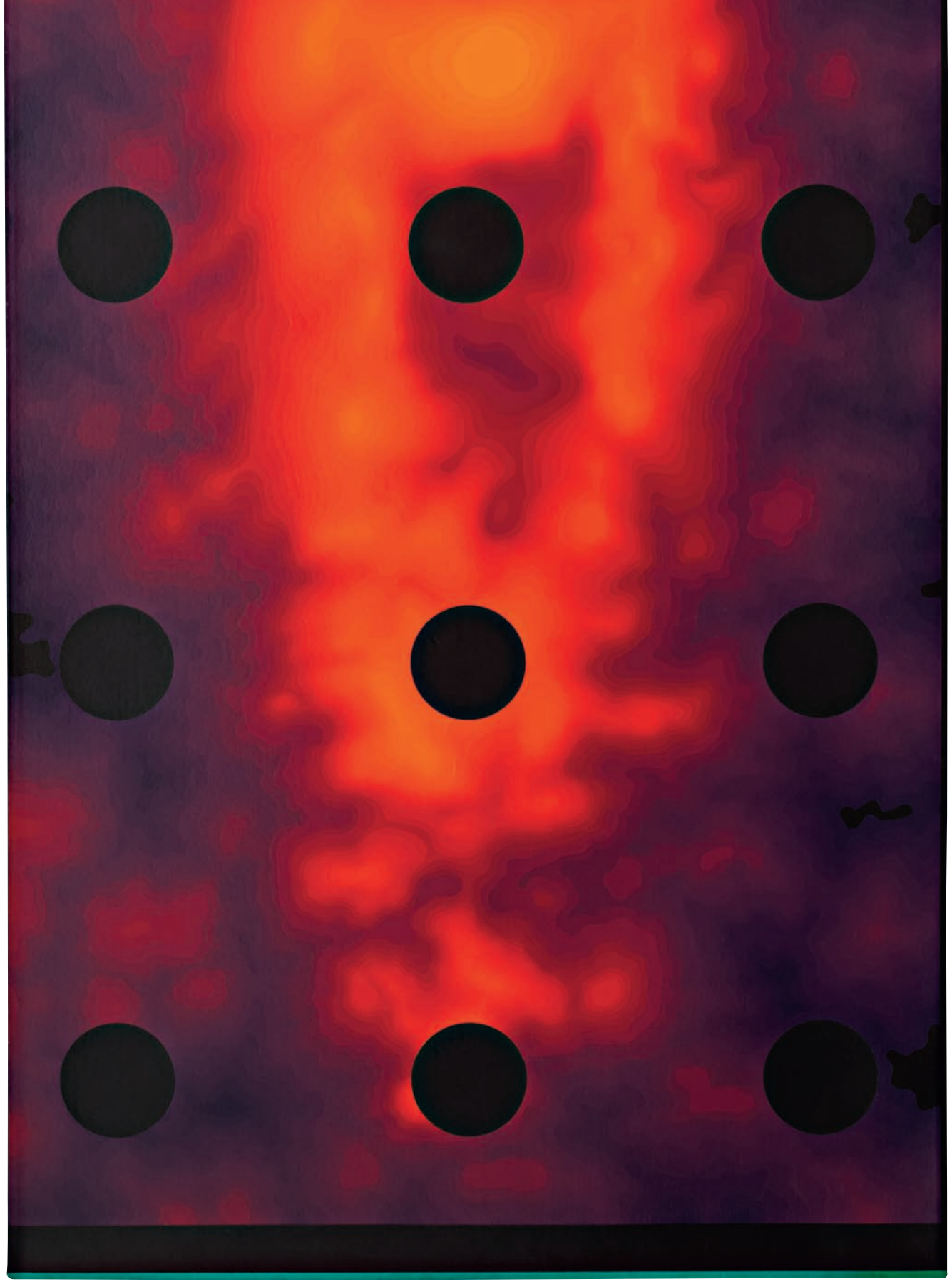
During his time at CalArts (1970-72), Goldstein began exploring Conceptualism and Post-Studio art under John Baldessari. Five years later, the seminal *Pictures* exhibition curated by Douglas Crimp at Artists Space in New York, would propel Goldstein's career, along with fellow artists Sherrie Levine and Robert Longo. In his catalogue essay, Crimp begins with a description of one of Goldstein's videos – a work in progress at the time – *The Jump*, 1978. In this video, the rotoscoped silhouette of a diver is seen in action against a black background, plunging before disintegrating into burst of reds, oranges and gold. As noted by Crimp, *The Jump*, 1978, succeeds in distilling and emphasizing the recording of an actual event, imposing a "distance between the event and its viewers because, according to Goldstein, it is only through distance that we can understand the world." (Douglas Crimp, *Pictures*, Artists Space, New York, 1977, Curator: Douglas Crimp, reprinted in X-TRA, vol. 8, no. 1, p.17).

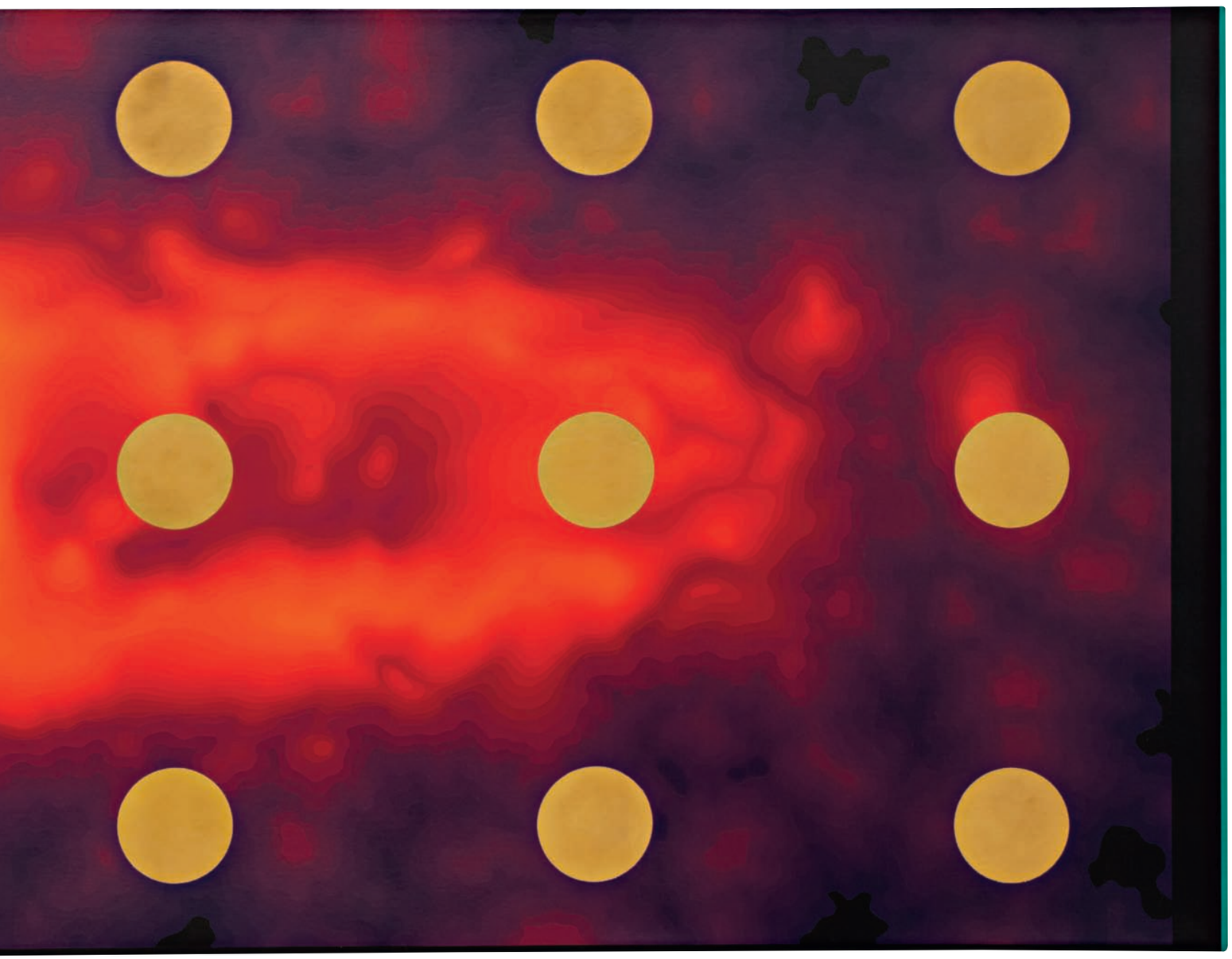
As with his video work, the centrality of distance is equally at play in *Untitled*, 1978. While minimalism is noted through the pattern of circles– a gesture of repetition– this painting marks a slight departure from the looped reproduction inherent in Goldstein's video and sound art. *Untitled* is not simulacra, it does not emulate reality, instead this work becomes *indexical* of simulacra, "not in relation to what is represented, but in relation to other representations." (Douglas Crimp, *Pictures*, Artists Space, New York, 1977, Curator: Douglas Crimp, reprinted in X-TRA, vol. 8, no. 1, p.19). Here, *Untitled*, 1978, acts as a referent to notions of the cinematic spectacle. The symmetrical arrangement of black and ochre circles dotting the foreground act as a screen between the viewer's gaze and the smoldering depth of purple, black, red, orange, and yellow abstraction that lies in the background. This break in visual plane creates a heightened sense of awareness; one's perception becomes a negotiation between calculated foreground and explosive abstraction, a scene that is further mediated by blue and black vertical lines framing the left and right edges of the canvas.

Untitled, 1978, like many of Jack Goldstein's paintings, is more than an appropriation of the imagery of celestial phenomena, this painting incites a larger commentary on the power of mediated experience. The artist has arrested the image of sound and movement, a stasis further abstracting a moment of rupture, creating a harmonization of fragmentation and stillness.



(detail of the present lot)





34 **RICHARD PRINCE** b. 1949
Untitled (Cigarettes), 1978-1979
set of two Ektacolor photographs
image: 16 1/4 x 23 3/8 in. (41.3 x 59.4 cm)
sheet: 20 x 24 in. (50.8 x 61 cm)
Signed, numbered and dated "Richard Prince, 9/10, 1978-79" on the reverse.
This work is number nine from an edition of ten.

Estimate $70,000-90,000

PROVENANCE
Barbara Gladstone Gallery, New York
Private Collection
Zwirner & Wirth, New York
Private Collection

EXHIBITED
New York, Skarstedt Fine Art, *Richard Prince: Photographs 1977-1979*, February 21 - April 20, 2001 (another example exhibited)
Basel, Museum für Gegenwartskunst, *Richard Prince, Photographs*, December 8, 2001 - February 24, 2002 (another example exhibited)
Wolfsburg, Kunstmuseum Wolfsburg, *Richard Prince: Principal. Gemälde und Fotografien 1977-2001*, April 27 - July 28, 2002 (another example exhibited)

LITERATURE
R. Prince, *Richard Prince: Photographs 1977-1979*, Skarstedt Fine Art, New York, 2001, pp. 137-138 (another example illustrated)
B. Bürgi, *Richard Prince: Photographs*, Ostfildern-Ruit, New York, 2002, pp. 8-9 (another example illustrated)
R. Brooks, J. Rian, and L. Sante, *Richard Prince*, London, New York, 2003, p. 9 (another example illustrated)

Appropriating and recontextualizing images, Richard Prince examines the decay of aura and the transformation of fact into fiction by using the photographic medium to question the viewer's understanding of representation. The artist creates an "official fiction" by underming the authorship of representation as that which potentially belongs to the viewer as much as it belongs to the artist– or advertising firm.

Created through the process of re-photographing, the present lot, *Untitled (Cigarettes)*, 1978 - 1979, appropriates a visual language most fluently associated with the commercial sphere, capturing the image of an image, fracturing the myth of the photograph as truth. Prince locates this practice as an addition to the history of collage, however, "instead of ripping [a] page out and pasting it up, the gesture [is] photographing the page, but in a way that look[s] like a photograph." (Marvin Heiferman, "Richard Prince," *BOMB*, issue 24, Summer (1988): http://bombsite.com/issues/24/articles/1090).

Prince further disrupts the notion of singularity through visual syntax; here, staging *Untitled (Cigarettes)*, 1978 - 1979, as a diptych alludes to the familiarity of an object, an object that simultaneously suggests its own multiplicity as much as it represents the pervasiveness of its advertisements. In this case a cigarette dominates each photograph, positioned diagonally as a prominent and divisive object, which Prince uses to emphasize the advertisement's original signifiers and attributes. The use of black and white evokes the factual tone of a newspaper– the potential transmission of such an ad– while brand labels and luxury adjectives are "inserted into the natural disposition of the scene, 'en abyme'." (Roland Barthes "Rhetoric of the Image" *Image, Music, Text,* New York & Noonday Press, 1977: p.33). In this way, Prince's photographs are not an interpretation of an advertisement as much as they are a repackaging, becoming a trace– not an imitation.

35 **SHERRIE LEVINE** b. 1947
Black Mirror: 4, 2004
mirrored glass in mahogany frame
20 x 16 in. (50.8 x 40.6 cm)
Initialed and numbered “SML 4” on the reverse.

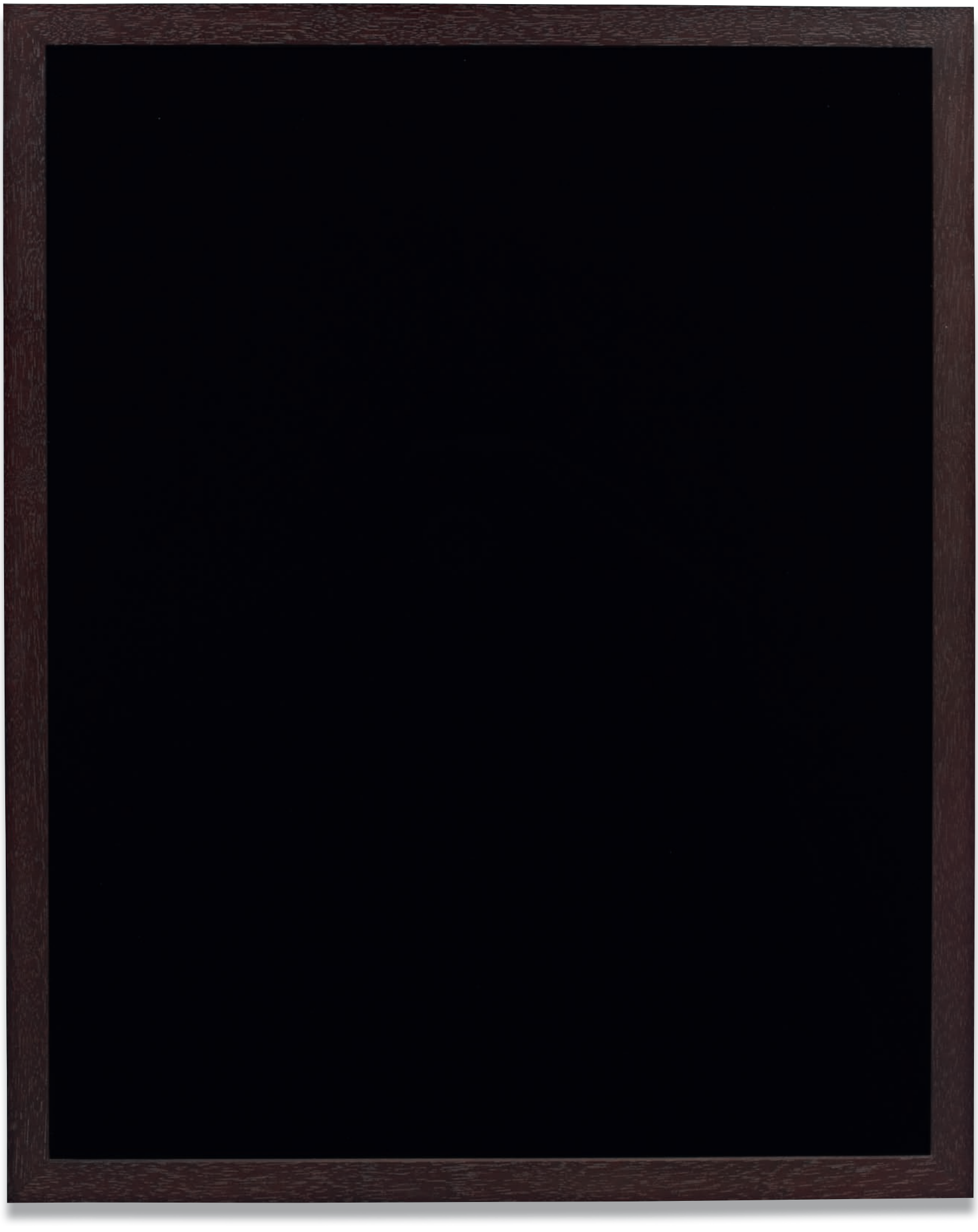
Estimate $70,000-90,000

PROVENANCE
Paula Cooper Gallery, New York

EXHIBITED
New York, Paula Cooper Gallery, *Sherrie Levine: Mourning Mirrors*, November 6 – December 4, 2004
Minneapolis, Walker Art Center, *Quartet: Barney, Gober, Levine, Walker*, April 17 2005 - December 9, 2007

Black Mirror: 4, 2004, emerges out of Sherrie Levine’s series *Mourning Mirrors* made of polished and reflective black glass framed in dark mahogany. As witnessed in her earlier works, Levine further explores the physical presence and power of a single object and the sensuality derived from the materials used therein. The reflective surface exudes the elegiac severity of a funerary or memorial sculpture. The rich brown frame surrounding the sleek and cold glass lends the work the status of a generic object and maintains a relationship to both painting and the readymade. Of her work, she says: “I try to make art which celebrates doubt and uncertainty. Which provokes answers but doesn’t give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.”

Throughout her many series, Levine has always questioned the relationship an object has with its authorship, its reproducibility, as well as its connection to art historical tradition. Incorporating mirrors or reflective surfaces allows for the audience to interact with the object itself, and in some cases, even become apart of the object’s purpose. *Black Mirror: 4,* 2004, appears disarmingly simple, yet there is something naughty lurking behind its smooth and lustrous surface. A mirror is intended to reflect the world around it; however, upon peering into *Black Mirror: 4*, 2004, a sense of mischief and secrecy pervades. The world appears not in its picture-perfect state, but doused in black ink, void of color, clarity, and precision. But instead of leaving its audience with a sense of impending doom, it is out of this precise bleakness that a gleeful mischief prevails.



36 **CINDY SHERMAN** b. 1954
Untitled #110, 1982
chromogenic print
45 1/2 x 30 in. (115.6 x 76.2 cm)
Signed, dated and numbered "Cindy Sherman, 1982, 5/10" on the reverse.
This work is number five from an edition of ten.

Estimate $30,000-50,000

PROVENANCE
Metro Pictures, New York
Sale: Christie's, New York, *Contemporary Art*, May 8, 1990, lot 519
Galerie Lallouz, Montreal
Sale: Sotheby's, New York, *Contemporary Art*, November 12, 2008, lot 525
Acquired at the above the sale by the present owner

EXHIBITED
Philadelphia Institute of Contemporary Art, University of Pennsylvania, *Image Scavengers,* December 1982 - January 1983 (another example exhibited)
New York, Whitney Museum of American Art, *Cindy Sherman*, July - October 1987, no. 74 (another example exhibited)

LITERATURE
P. Schjeldahl & I. M. Danoff eds., *Cindy Sherman*, New York, 1984, no. 74 (another example illustrated)
R. Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 106 (another example illustrated)

Untitled #110, 1982, emerges from the series known as *Color Tests*, in which Sherman explores, manipulates and masters color, light and shade in order to merge the figure with her surroundings. The eeriness of the present lot lies in the manipulation of light; through a wild effect, Sherman controls not only the conditions of each photo she creates, but even the rays of her light sources. Here the light is manipulated, as if refracted off the facets of a jewel, creating a kind of corrosive visual effect on the photograph. In *Untitled #110*, 1982, Sherman creates a sense of the completely spontaneous quality of illumination. The lighting is such that three quarters of the picture is submerged in total darkness, leaving a slither of a figure in the lower left corner. Only a hint of an arm and the draped garments of the subject are visible, leaving the viewer to wonder what lies beneath the shadow.

The glimmer of light which reveals the arm of the figure, gives the exposed skin of the subject's forearm a glowing effect, highlighting the youth and innocence of the sitter. The capped sleeve and buttons of her dress further allude to her adolescence. The lighting also reflects a glimmer on the pupil that emerges from the obscurity of the rest of her face. The stark contrast between the opacity of the figure and the quality of light glistening in the corner sets up a condition which makes the viewer suddenly a voyeur. *Untitled #110,* 1982, both thrills and terrifies in the intimacy created by the strong contrasts of light and shade. Instead of the harsh make-up and elaborate costumes of both earlier and later series, *Untitled #110*, 1982, emphasizes the "natural" in its stylization of color and light, making the present lot one of the most mysterious and enigmatic works from Sherman's oeuvre.

37 **FRANCESCO VEZZOLI** b. 1971

Il Bandito: Anna Magnani Loved Amedeo Nazzari, 2002
black and white laser print on canvas with metallic embroidery, in artist's frame
image: 16 x 11 1/2 in. (40.6 x 29.2 cm)
frame: 22 3/8 x 18 1/2 in. (56.8 x 47 cm)
This work is unique.

Estimate $40,000-60,000

PROVENANCE
Acquired directly from the artist by the present owner

Italian provocateur, Francesco Vezzoli, uses petit-point embroidery to edit, reimagine, and even defile the well-known portraits of beautiful Hollywood celebrities. He is best known for his serigraphs in which details of the images are hand-stitched in vibrant and shocking colors, which greatly contrast with the monochromatic backgrounds laid on canvas. Sometimes with sparkling eye shadow, or in the case of the present lot, stitched tears, Vezzoli infuses the famed images with wit, unearthing the imperfections and nostalgia of fleeting glamour. His work plays into a well known fascination and critique of the decadence of celebrity, a tradition pioneered by Andy Warhol.

Il Bandito (Anna Magnani Loved Amedeo Nazzari), 2002, portrays a famous Italian beauty silk-screened on canvas and adorned with delicately embroidered tear drops. The image derives from the original cover of the 1946 drama *Il Bandito*, directed by Alberto Lattuada and starring Anna Magnani alongside Amedeo Nazzari and Carla Del Poggio. Magnani was internationally recognized for her beauty, ferocity, and talent as a young starlet in Italian Cinema. Here, Vezzoli has removed her portrait from the glossy poster in which she is originally depicted amending her coiffure, and shows a close-crop of her angelic face. Slipping down the smooth surface of the serigraph are tiny white, brightly outlined tears. Here we see a true portrait of Anna Magnani, without the glamour and fame by which she was surrounded her entire life. She once revealed, “My nights are appalling. I wake up in a state of nerves and it takes me hours to get back in touch with reality.” (Anna Magnani in J. Kobler “Tempest on the Tiber”, *Life*, 13 February 1950). The present lot, *Il Bandito (Anna Magnani Loved Amedeo Nazzari)*, 2002, offers a new portrait, perhaps an even truer one of the famed beauty.

CONTEMPORARY ART EVENING SALE INDEX

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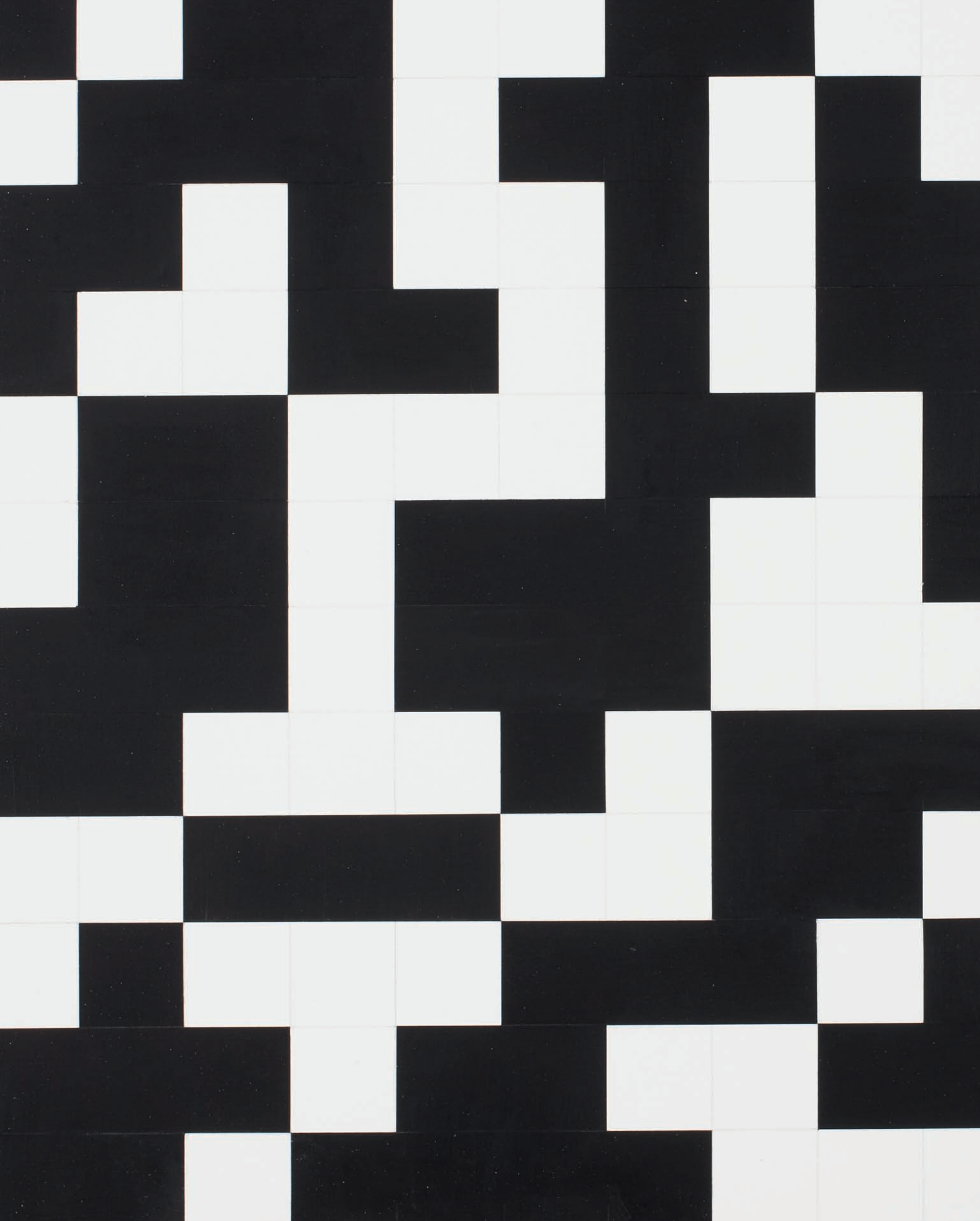
Opposite Tauba Auerbach, *Binary Lowercase*, 2006, lot 4 (detail), Contemporary Art Evening Sale



Forever

CONTEMPORARY ART

UNDER THE INFLUENCE

8 **MARCH** 2012 12PM & 3PM 450 PARK AVENUE **NEW YORK**

AUCTION **450 PARK AVENUE**

VIEWING **450 WEST 15TH STREET**

SESSION I 12pm
LOTS 1-187

VIEWING
450 West 15 Street New York 10011
25 February – 7 March
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Chris Bracey, *Forever and Ever (Embrace)*, 2010, lot 61, Under the Influence

1 **KYMIA NAWABI** b. 1980
The Bridge, 2011
acrylic, glitter, ink and watercolor on paper
72 x 84 in. (182.9 x 213.4 cm)

Estimate $7,000-9,000

PROVENANCE
Acquired directly from the artist

The Bridge is an homage to my father, who passed away 16 years ago. I rarely have dreams of him, but when I do it reinforces my belief in ghosts and spirits. The dreams make me feel like I have actually had a visit from him. Recently, in a dream of mine, we had a very simple exchange of question and answer:

Bahdemjoon (my nickname for my father, which translates into "Eggplant" in Farsi): "What are you going to do with your life?"

Kymia (as I stand before my father holding carving tools in my hands, with stacks of wood and all of my belongings piled up behind me): "I want to make boats."

He then disappeared-- not with disappointment, but rather with confidence in me. In this work, I wanted to honor my father's visit and my answer to him. There is a shadow of a pair of floating legs on the sail, but as the viewer looks above expecting to find the rest of the body, there is simply thin air. This suggests that just because we cannot see something, it does not mean it is not there. The boat simultaneously references what I am meant to build in response to my father's question concerning my future, and a Norse boat funeral which allows for reincarnation to occur. The title, *The Bridge*, alludes to the connection between life and death-- passing back and forth.

Artist's Statement, January 2012

Kymia Nawabi is the winner of the second season of Bravo's creative competition series *Work of Art: The Next Great Artist*.

2

3

2 **KYMIA NAWABI** b. 1980
Alana's Story, 2011
acrylic, ink and watercolor on paper mounted to panel
24 x 36 in. (61 x 91.4 cm)

Estimate $3,000-5,000

PROVENANCE
Acquired directly from the artist

All proceeds from the sale of this lot will benefit Studio in a School. Founded in 1977, Studio in a School partners professional artists with educators, guiding students to develop their own creativity through visual arts workshops. Studio in a School programs have reached hundreds of thousands of New York City children throughout the five boroughs.

3 **JENNIFER ALLORA and GUILLERMO CALZADILLA** b. 1974 and b.1971
Under Discussion, 2004/2005
c-print
20 x 14 1/2 in. (50.8 x 36.8 cm)
Signed and numbered "Jennifer Allora/ Guillermo Calzadilla 10/25" on a label accompanying the work. This work is number 10 from an edition of 25 plus three artist's proofs.

Estimate $6,000-8,000

PROVENANCE
Private collection, Paris

4

5

4 **JENNIFER ALLORA and GUILLERMO CALZADILLA** b. 1974 and b.1971
Intermission, 2007
woodcut on paper
21 3/4 x 25 3/4 in. (55.2 x 65.4 cm)
Signed, titled, numbered and dated "Allora/ Calzadilla, Intermission 2007 4/20" on the reverse. This work is number four from an edition of 20.

Estimate $5,000-7,000

PROVENANCE
Private collection, Miami

5 **SARA VANDERBEEK** b. 1976
The Field Glass, 2006
digital c-print
16 x 20 in. (40.6 x 50.8 cm)
Signed and numbered "Sara VanDerBeek 1/3" on a label affixed to the reverse. This work is number one from an edition of three plus two artist's proofs.

Estimate $5,000-7,000

PROVENANCE
D'Amelio Terras, New York

6 **ELAD LASSRY** b. 1977
Pink Hat, 2010
c-print in painted wood artist's frame
14 1/2 x 11 1/2 in. (36.8 x 29.2 cm)
Signed and numbered "Elad Lassry 5/5" on a label affixed to the reverse of the backing board. This work is number five from an edition of five plus two artist's proofs.

Estimate $4,000-6,000

PROVENANCE
Luhring Augustine, New York

7

7 **ELAD LASSRY** b. 1977

Harry Potter, 2010

c-print in a wood and brass artist's frame

14 1/2 x 11 1/2 in. (36.8 x 29.2 cm)

This work is number one from an edition of five plus two artist's proofs.

Estimate $4,000-6,000

PROVENANCE

David Kordansky Gallery, Los Angeles

8

8 **DAVID NOONAN** b. 1969

Snowy Owl, 2003

oil on canvas

12 x 16 in. (30.5 x 40.6 cm)

Signed, titled and dated "David Noonan 2003 Snowy Owl" on the stretcher.

Estimate $5,000-7,000

PROVENANCE

Foxy Production, New York

9 **ANDRO WEKUA** b. 1977

Waiting for the Shadow, 2007

collage on digital print of painted image

125 x 92 in. (317.5 x 233.7 cm)

Signed and dated "Andro Wekua, 2007" on a label affixed to the reverse of the backing board.

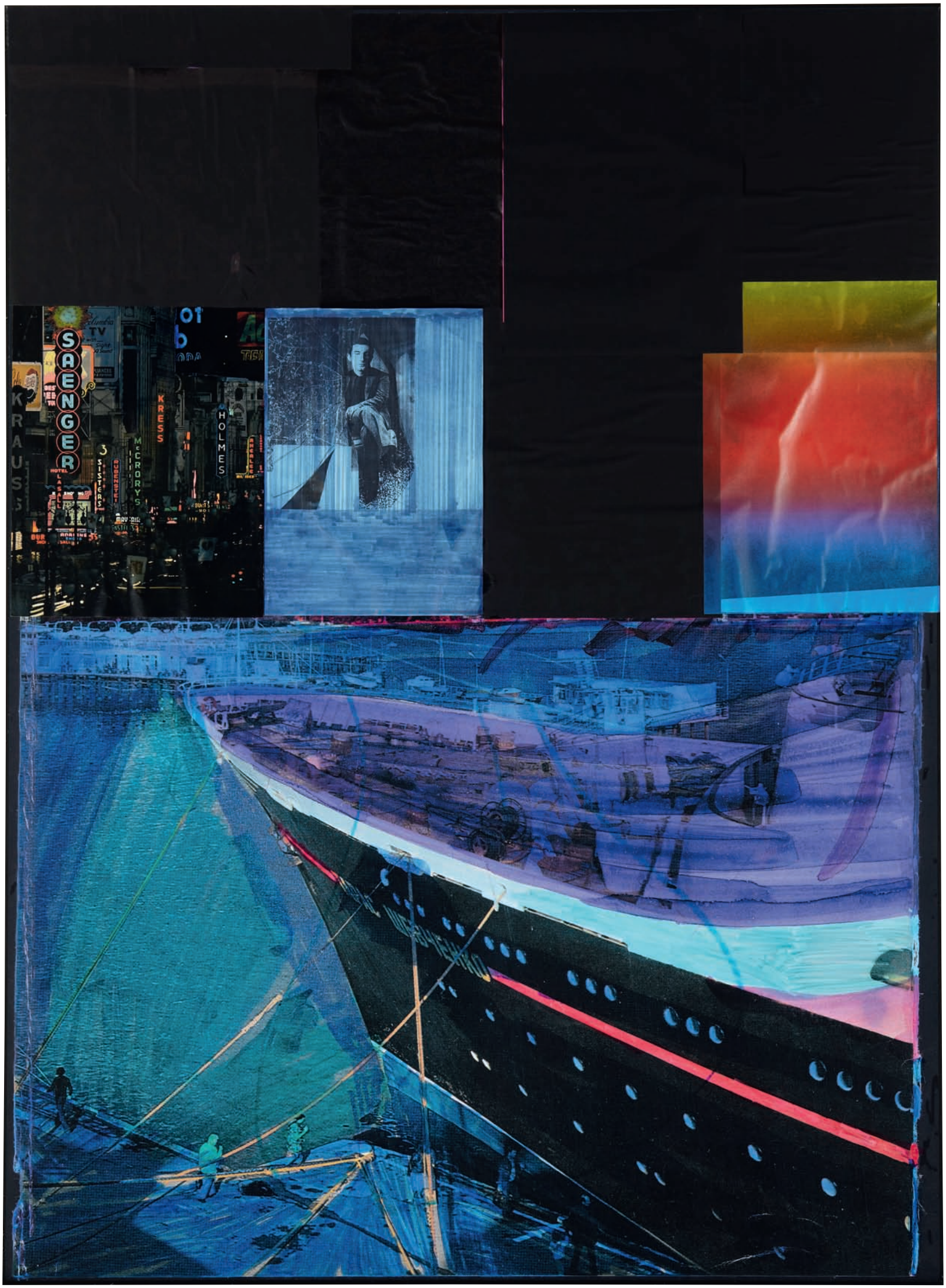
Estimate $25,000-35,000

PROVENANCE

Peter Kilchmann Galerie, Zürich

LITERATURE

Shadows on the Façade: Andro Wekua. First ed. Zurich: Nieves, 2007. (Illustrated in color)


SAENGER
KRESS
HOLMES
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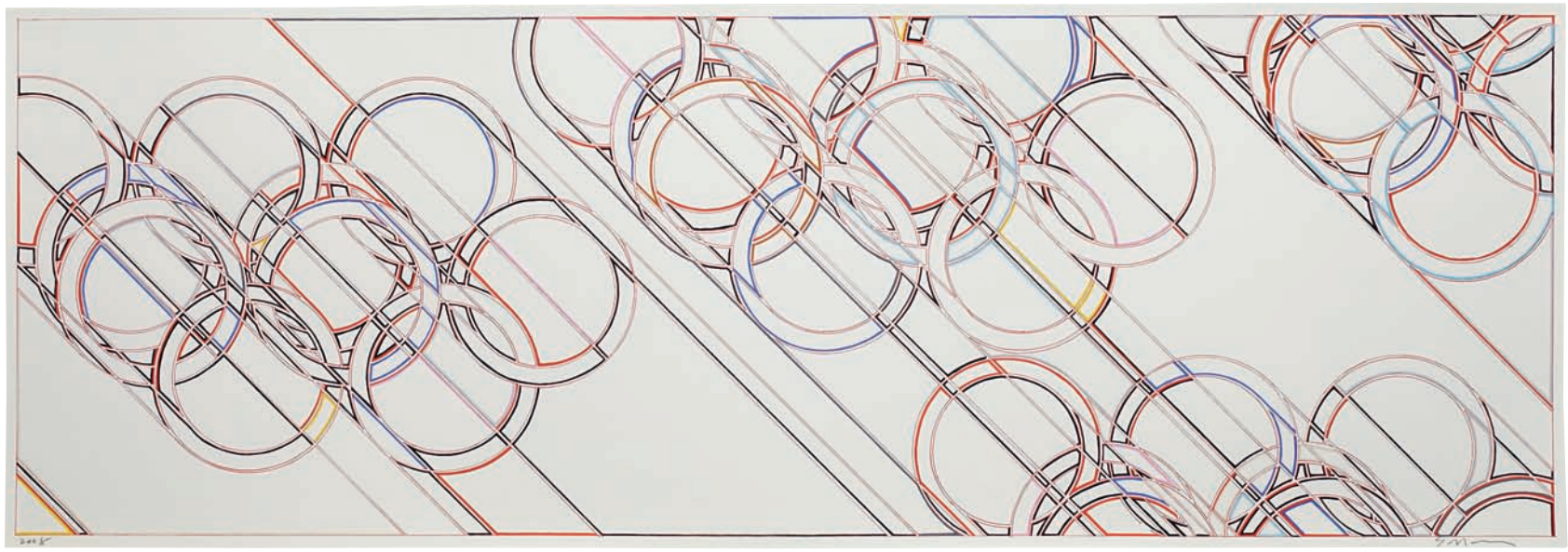
3 SISTERS
KRAUSS

10



11

10 **SARAH MORRIS** b. 1967
2008, 2007
ink and gouache on paper
15 1/2 x 44 3/16 in. (39.4 x 112.2 cm)
Signed and dated “2008, SM” lower edge.

Estimate $5,000-7,000

PROVENANCE
Friedrich Petzel Gallery, New York

11 **WADE GUYTON** b. 1972
Untitled (37 30), 2007
Epson DURABrite inkjet print on book page
8 1/4 x 6 3/8 in. (21 x 16.2 cm)
Signed “Guyton” on the reverse.

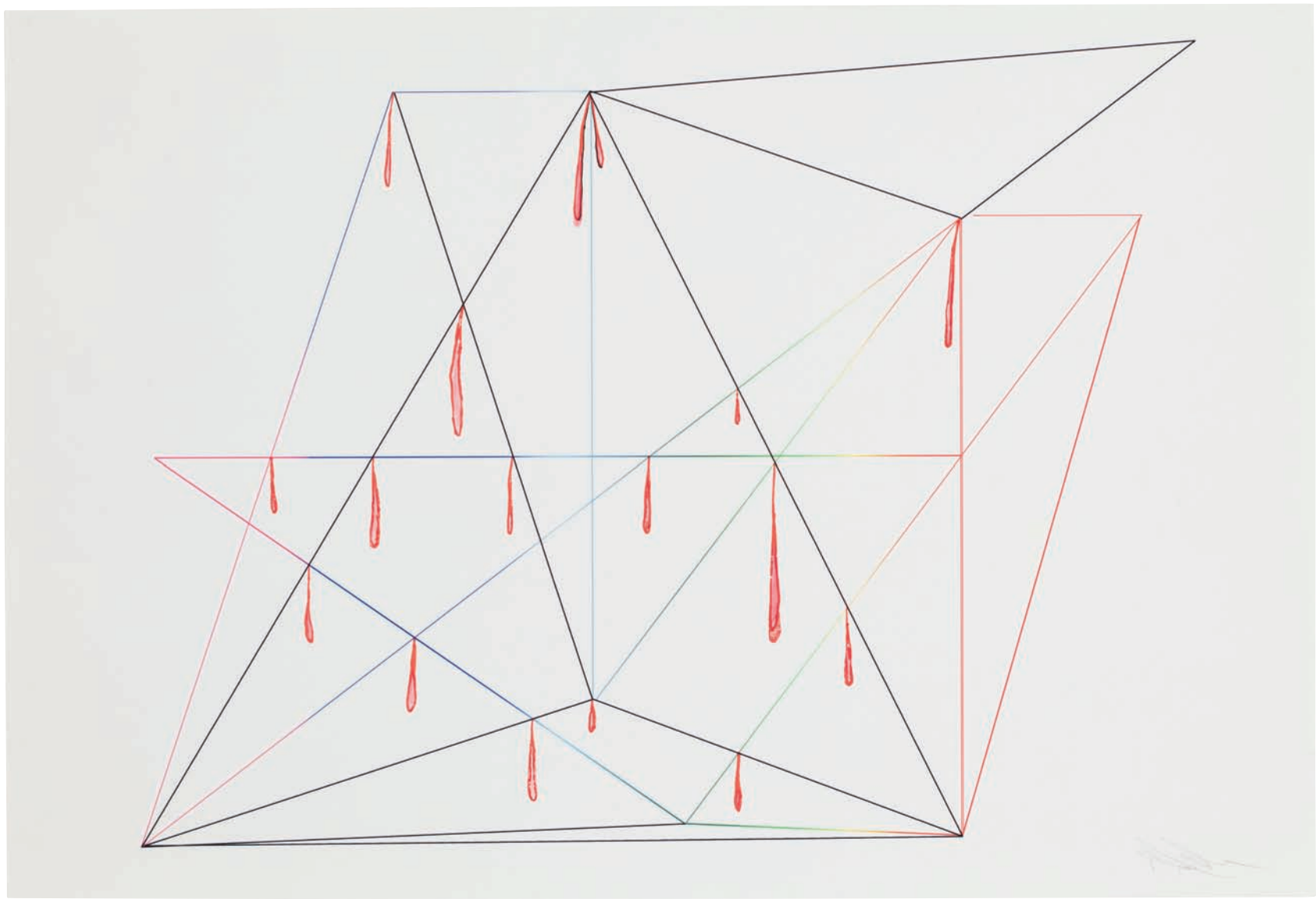
Estimate $5,000-7,000

PROVENANCE
Friedrich Petzel Gallery, New York
Kantor Gallery, Los Angeles

12 **SETH PRICE** b. 1973
Untitled, 2007
ink on Dibond aluminum panel
15 1/8 x 15 1/8 in. (38.4 x 38.4 cm)
Signed “SP” on the reverse.

Estimate $10,000-15,000

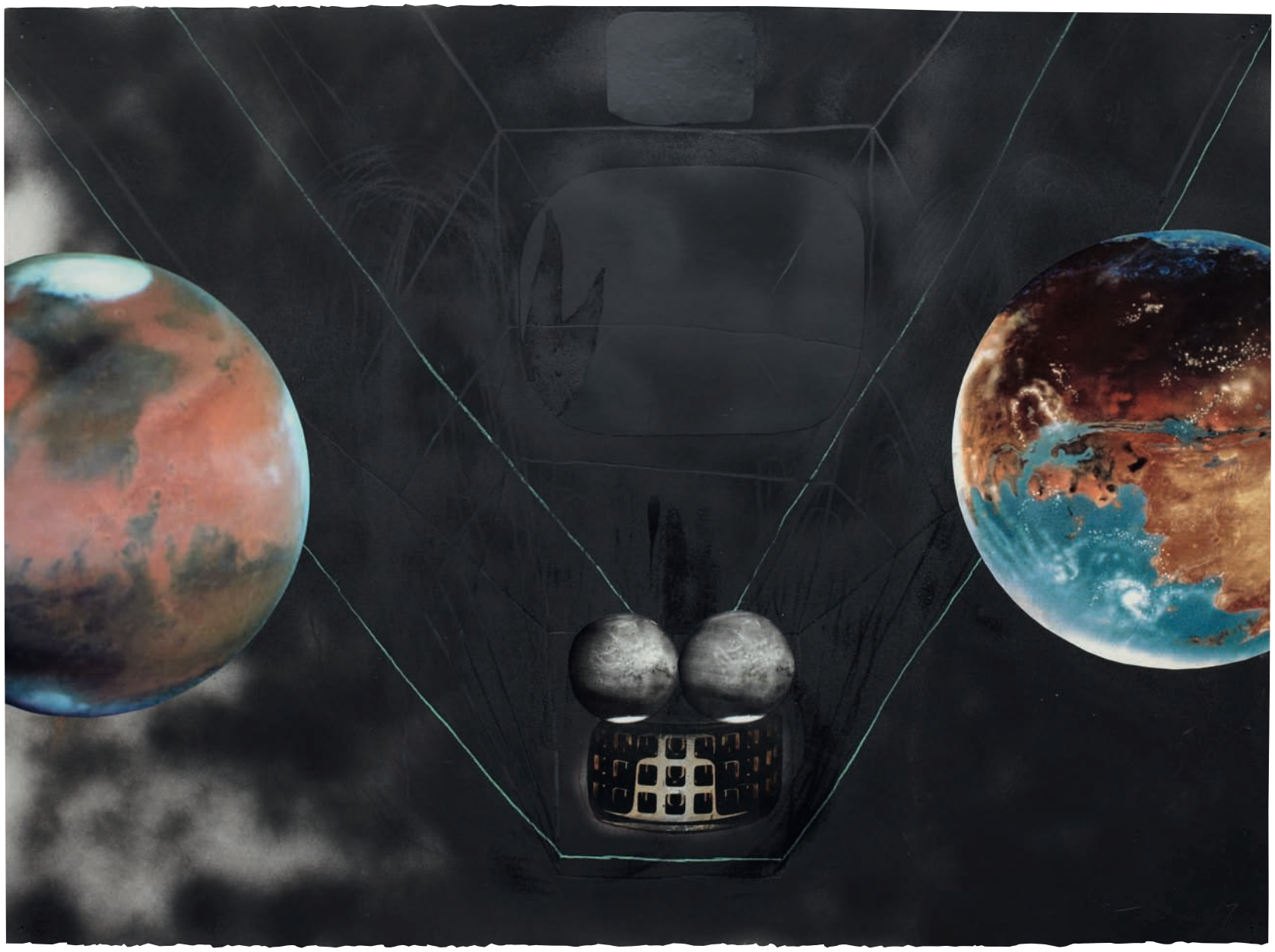
PROVENANCE
Friedrich Petzel Gallery, New York



13 **STERLING RUBY** b. 1972
Crystal Sand Blood, 2002
Photoshop and paint on paper
13 x 19 in. (33 x 48.3 cm)
Signed "S. Ruby" lower right.

Estimate $8,000-10,000

PROVENANCE
Private collection



14 **STERLING RUBY** b. 1972
Astral Bragger, 2007
collage, spray paint and pencil on paper
22 x 30 in. (55.9 x 76.2 cm)
Signed and dated “Sterling Ruby 07” lower right.

Estimate $20,000-30,000

PROVENANCE
Metro Pictures, New York
Gagosian Gallery, New York

15 **STERLING RUBY** b. 1972
Supermax Wall, 2006
acrylic glass, wood, lacquer and spray paint
99 1/2 x 207 x 48 in. (252.7 x 525.8 x 121.9 cm)

Estimate $50,000-70,000

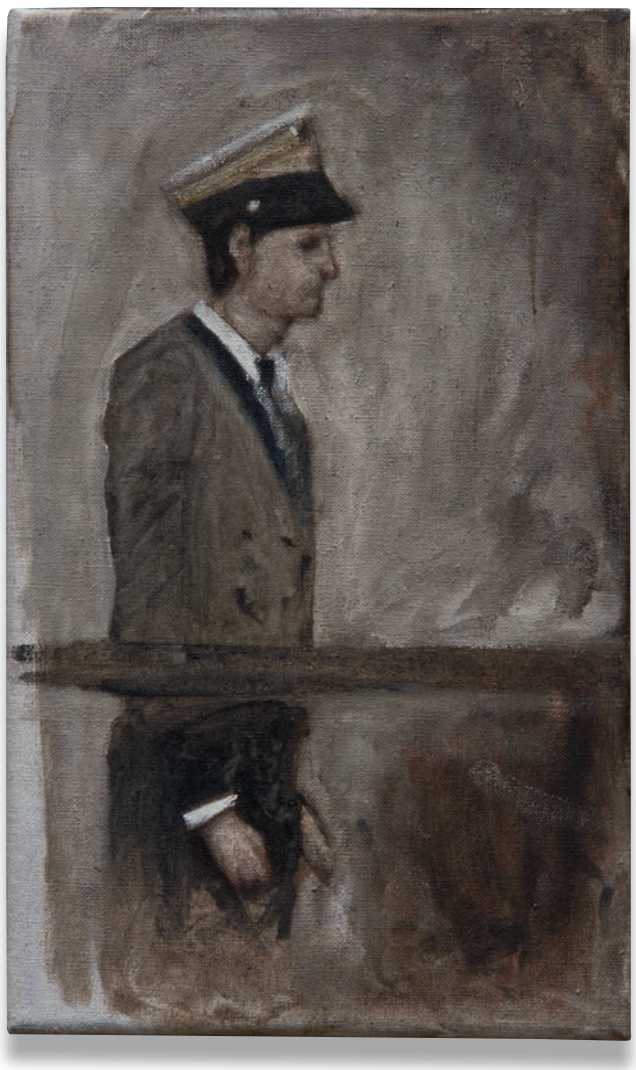
PROVENANCE
Galerie Christian Nagel, Cologne

Among the luminaries of a new generation of contemporary artists, Sterling Ruby has established his unique artistic and innovative signature in relatively short time. Ruby's versatile and impressive practice ranges from sculpture to ceramic, to video art, to large-scale graffitied canvases. Connecting his fascination with art historical movements to contemporary social structures, Ruby creates anachronistic artwork with pounding immediacy. Having received widespread critical acclaim, Ruby has been named "one of the most interesting artists to emerge in this century." (R. Smith, "Art in Review: Sterling Ruby," New York Times, March 21, 2008). The present lot, *Supermax Wall*, refers to the highest security detention prisons. As a reformatory, the Supermax system relies heavily on physical detainment and the concept of individual time. Using his own interpretation of the Supermax system, Ruby has been developing an environment where attempts at expression are seen as nothing more than signs of criminality. Ruby's concept of Supermax refers to the opposition between larger social structures and individual desire, addressing primal, expressive, aggressive, and sexual undertones. A tension is thus generated between the formal, structural, and geometric aspects of the work and its more amorphous, messy qualities.

"I don't know if I ever think that things are beautiful. But I do think that things hold something that I'm very attracted to. I like to think about all of my work as a type of collage. A collage represents... illicit merger. Things not belonging together, absolutely making sense together. That's the way I perceive everything that I do. That to me is actually kind of beautiful and desirable. This notion of things that are on the periphery and would never have anything to do with one another, now kind of joining one another and creating something else. That actually seems very successful and beautiful to me."

(Ruby quoted in H.M. Post, "'I LIKE THE FACT THAT ART CAN'T BE PROVEN (Sterling Ruby on beauty – The Utopia Parkway Files, part 4)," Utopia Parkway, December 10, 2009)

16



16 **AXEL GEIS** b. 1970
Steward, 2006
oil on canvas
13 3/4 x 8 1/4 in. (34.9 x 21 cm)
Signed, titled and dated "Steward, Axel Geis, 2006" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Galerie Jan Wentrup, Berlin

17

17 **AXEL GEIS** b. 1970
Untitled, 2007
oil on canvas
27 1/2 x 19 3/4 in. (69.9 x 50.2 cm)
Signed and dated "Axel Geis 2007" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Galerie Jan Wentrup, Berlin

18 **DAVID NOONAN** b. 1969
Untitled, 2005
fabric painting: cotton, nylon and bleach
60 x 40 in. (152.4 x 101.6 cm)

Estimate $15,000-20,000

PROVENANCE
David Kordansky Gallery, Los Angeles

19

19 **FRIEDRICH KUNATH** b. 1974
Untitled (Match), 2006
painted wood and varnish
31 1/4 x 5 1/2 x 28 7/8 in. (79.4 x 14 x 73.3 cm)
Signed and dated "Friedrich Kunath, 2006" underneath the base.

Estimate $7,000-9,000

PROVENANCE
Galerie BQ, Cologne

20 **MAI-THU PERRET** b. 1976
No Front, No Back, 2008
glazed ceramic
18 1/8 x 14 1/4 x 5 3/4 in. (46 x 36.2 x 14.6 cm)
Signed and numbered "M.T.P. 24" on the reverse.

Estimate $12,000-18,000

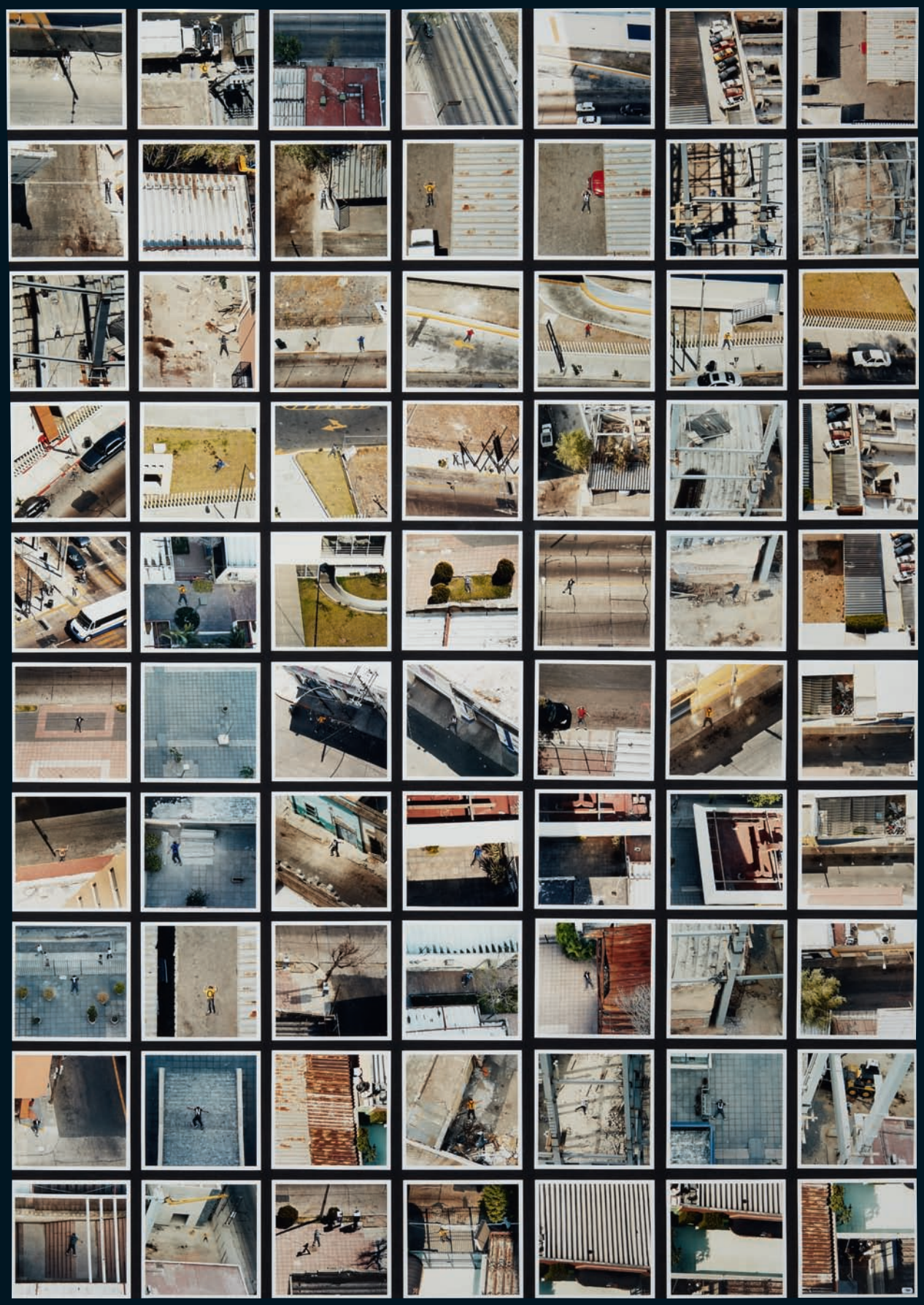
PROVENANCE
Private collection

20

21 **FRIEDRICH KUNATH** b. 1974
Untitled, 2006
mixed media on canvas
33 3/8 x 23 5/8 in. (84.8 x 60 cm)
Signed and dated “2006 Friedrich Kunath” on the overlap.

Estimate $9,000-12,000

PROVENANCE
Blum & Poe, Los Angeles



22 **FRIEDRICH KUNATH** b. 1974

No, I don't really want to die, I only want to die in your eyes, 2004

70 c-prints

each 6 3/8 x 6 3/8 in. (16.2 x 16.2 cm); overall 78 1/8 x 56 1/8 in. (198.5 x 142.7 cm)

This work is number five from an edition of five.

Estimate $6,000-8,000

PROVENANCE

BQ, Berlin

23 **TOMÁS SARACENO** b. 1973

12 SE| Flying Garden | Air-Port-City, 2007

12 plastic balloons, elastic netting, elastic spokes and air

overall height: 29 in. (73.7 cm), circumference: 98 in. (248.9 cm);
circumference of each ballon: 29 in. (73.7 cm)

This work is from an edition of three plus one artist's proof. This work is accompanied by an installation manual, a storage box designed by the artist and a certificate of authenticity.

Estimate $10,000-15,000

PROVENANCE
Private collection

24 **JOHN ESPINOSA** b. 1966

Frozen Upon Entry, 2002

deer capes over foam reinforced with wood and weighted with lead, UV sensitive acrylic on wood, aluminum and brass dowels

60 x 144 x 144 in. (152.4 x 365.8 x 365.8 cm)

Estimate $10,000-15,000

PROVENANCE

Fredric Snitzer Gallery, Miami

25

25 **DAVIS RHODES** b. 1983
Untitled (Green), 2007
latex on canvas
36 x 24 in. (91.4 x 61 cm)
Signed and dated "Davis Rhodes '07" on the overlap.

Estimate $4,000-6,000

PROVENANCE
Casey Kaplan Gallery, New York

EXHIBITED
New York, *Davis Rhodes,* Casey Kaplan Gallery, 18 October- 24 November 2007

26

26 **DAVIS RHODES** b. 1983
Untitled (Black), 2007
latex on canvas
36 x 24 in. (91.4 x 61 cm)
Signed and dated "Davis Rhodes '07" on the overlap.

Estimate $4,000-6,000

PROVENANCE
Casey Kaplan Gallery, New York

EXHIBITED
New York, *Davis Rhodes*, Casey Kaplan Gallery, 18 October- 24 November 2007

27

27 **DAVID RATCLIFF** b. 1970
Tribal Tattoos (5-Red), 2007
acrylic on canvas
71 3/4 x 60 1/4 in. (182.2 x 153 cm)
Signed, titled, dated and inscribed "David Ratcliff Tribal Tattoos February 2007 Los Angeles" on the overlap.

Estimate $10,000-15,000

PROVENANCE
Team Gallery, New York
Private collection

EXHIBITED
New York, *David Ratcliff: Cosmetic Surgery*, Team Gallery, 3 May– 9 June 2007

28

28 **FRANCESCA DIMATTIO** b. 1981
Crash, 2006
acrylic and gouache on paper
44 x 30 1/4 in. (111.8 x 76.8 cm)

Estimate $7,000-9,000

PROVENANCE
Acquired directly from the artist

29 **GARETH JAMES** b. 1970
1., 2., 3., 4., 2008
four inner tubes
Each diameter: 27 in. (68.6 cm); Installed: 28 x 118 1/2 in. (71.1 x 301 cm)

Estimate $8,000-12,000

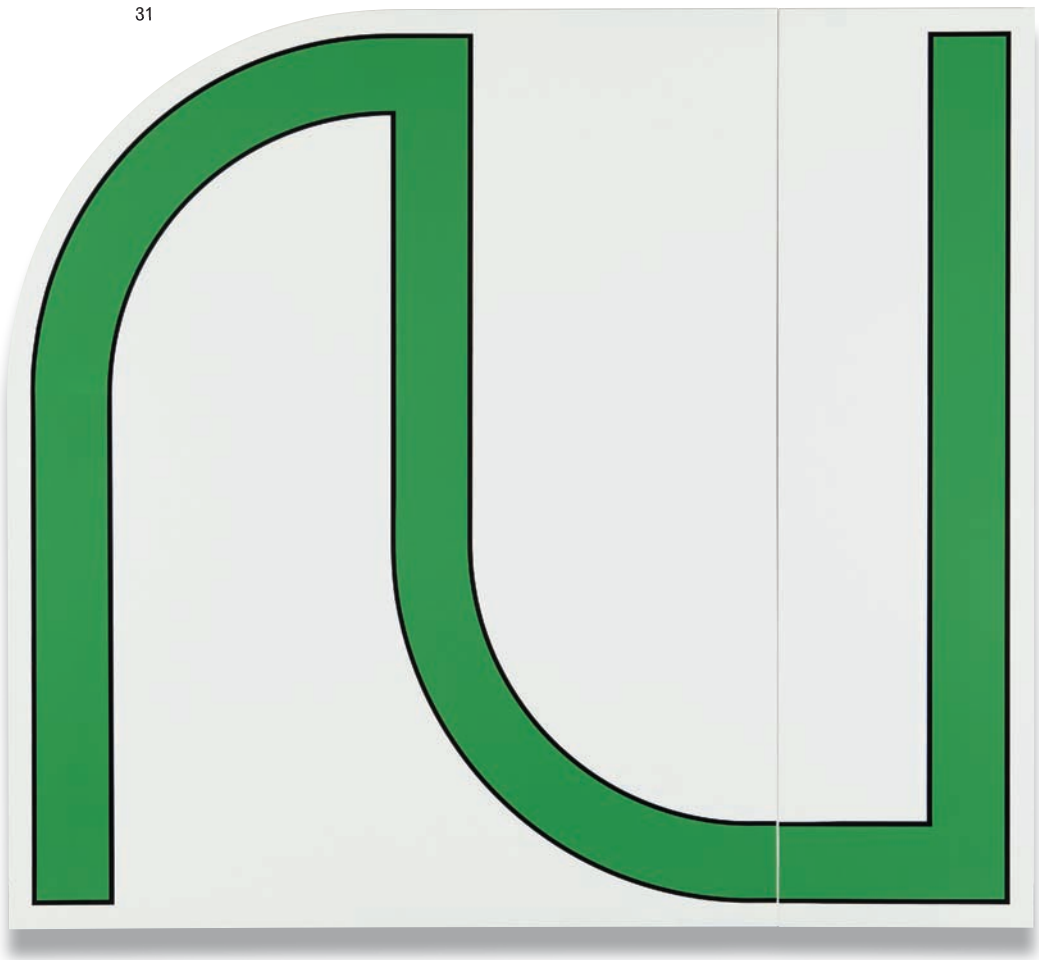
PROVENANCE
Galerie Christian Nagel, Cologne

30 **AARON CURRY** b. 1972
Untitled, 2010
mixed media on paper in artist's frame
53 x 33 in. (134.6 x 83.8 cm)

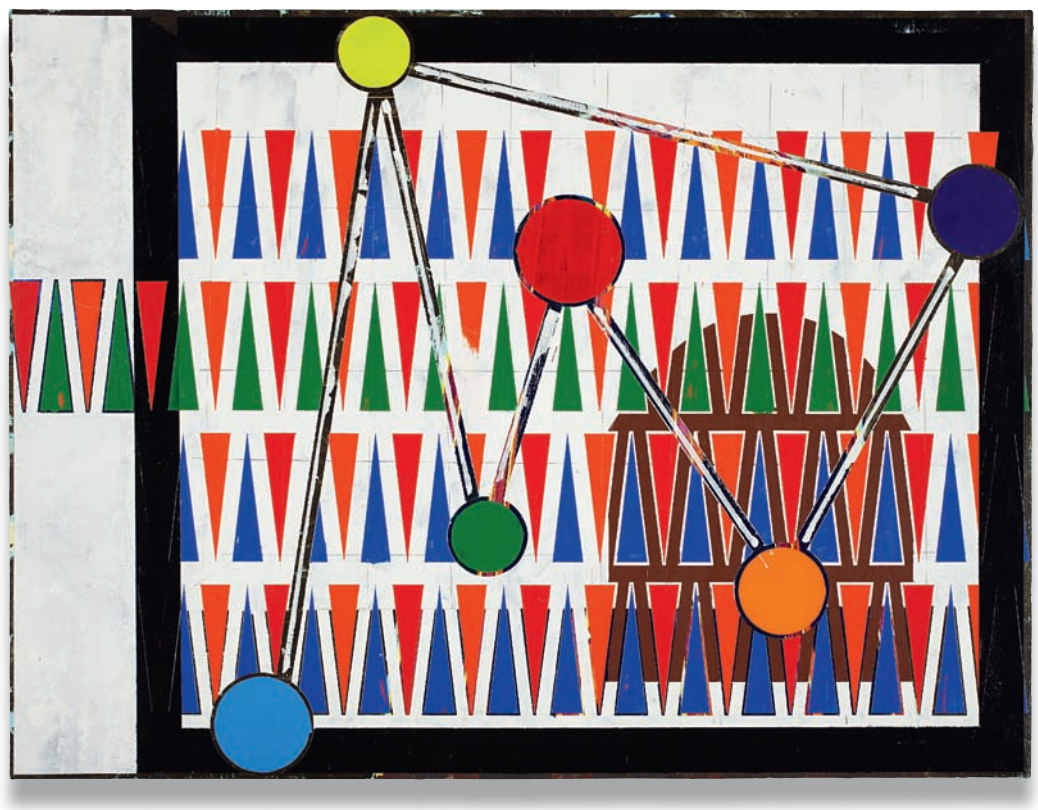
Estimate $10,000-15,000

PROVENANCE
Michael Werner Gallery, New York

31



32



31 **GREG BOGIN** b. 1965
*Remind Me Again, Again (*from *Signature Series),* 2002
acrylic and enamel on canvas in two parts
107 x 95 1/2 in. (271.8 x 242.6 cm)
Signed, titled and dated "GB 2002 "Remind Me Again, Again"" on the overlap.

Estimate $5,000-7,000

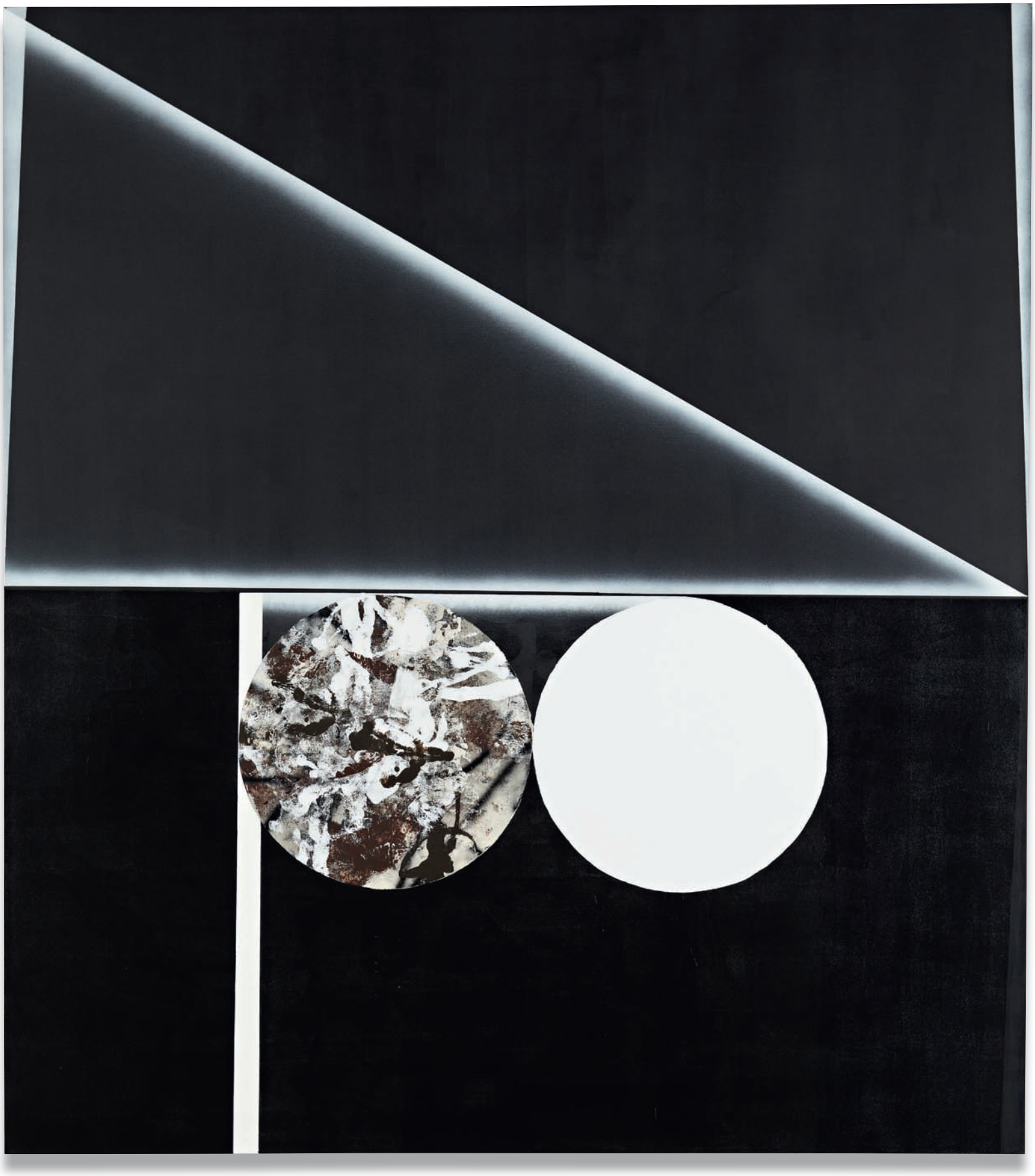
PROVENANCE
Mary Boone Gallery, New York

EXHIBITED
New York, *Greg Bogin,* Mary Boone Gallery, January 12 - March 2, 2002

32 **WILL FOWLER** b. 1969
*Turnip #12 (*from *The Turnip Series),* 1998/2010
acrylic on canvas laid on panel
24 x 32 in. (61 x 81.3 cm)
Signed and dated "Will Fowler 2010" on the overlap.

Estimate $5,000-7,000

PROVENANCE
David Kordansky Gallery, Los Angeles



33 **GARTH WEISER** b. 1979
Gran Turismo, 2008
acrylic and gouache on canvas
93 x 83 in. (236.2 x 210.8 cm)
Signed, titled and dated “Garth Weiser, “Gran Turismo”, 2008” on the reverse.

Estimate $12,000-18,000

PROVENANCE
Casey Kaplan Gallery, New York

34 **RYAN MCGINNESS** b. 1972

Panex, 2007

acrylic on canvas laid on panel

diameter 72 in. (182.9 cm)

Signed, titled and dated "Panex, Ryan McGinness 2007" on the reverse.

Estimate $40,000-60,000

PROVENANCE

Deitch Projects, New York

(i)

(ii)

35 **JUSTIN LIEBERMAN** b. 1977

Two works: i) *Untitled;* ii) *Nazi Kid's Painting,* 2005

i) mixed media on paper; ii) watercolor and acrylic on paper

i) 28 1/4 x 32 3/4 in. (71.8 x 83.2 cm); ii) 26 1/2 x 40 in. (67.3 x 101.6 cm)

Each signed and dated "Justin Lieberman '05" on the reverse.

Estimate $4,000-6,000

PROVENANCE

Zach Feuer Gallery, New York

36 **FAILE** active since 1999
Sinful Pleasures, 2005
acrylic on canvas
63 x 48 in. (160 x 121.9 cm)

Estimate $12,000-18,000

PROVENANCE
Private collection

37 **GAVIN BOND** b. 1970

Untitled (3), Juste parce que je suis belle, 2010
color coupler print
59 1/2 x 39 1/2 in. (151.1 x 100.3 cm)
This work is number two from an edition of three.

Estimate $12,000-18,000

PROVENANCE
Private collection

38 & 39 **NO LOT**

40 **SEAN LANDERS** b. 1962

Midnight in the Oasis, 1995

oil on linen

84 3/8 x 122 in. (214.3 x 309.9 cm)

Signed, titled and dated "'Midnight in the Oasis' ©1995 Sean Landers" lower left.

Estimate $40,000-60,000

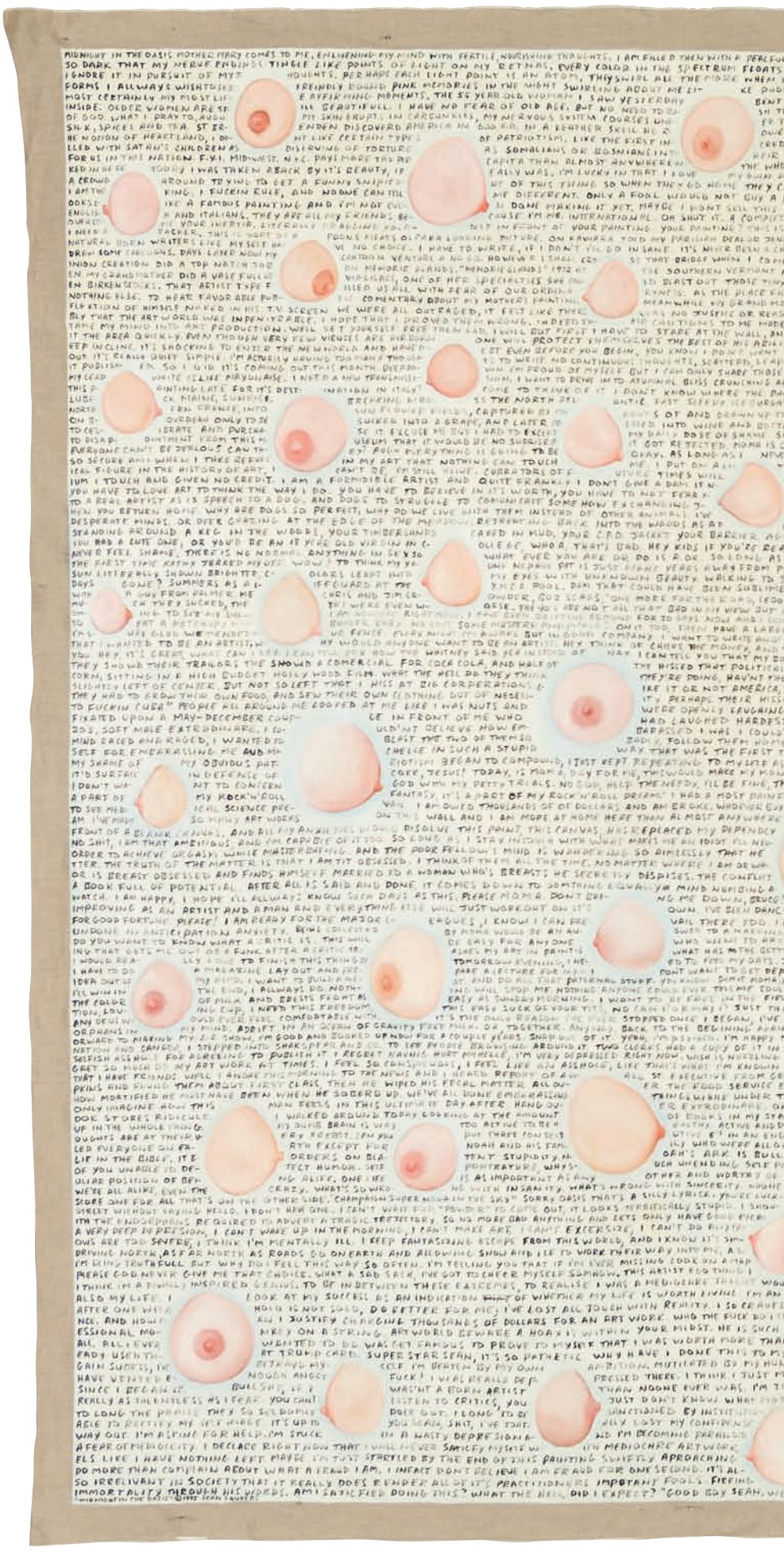
PROVENANCE

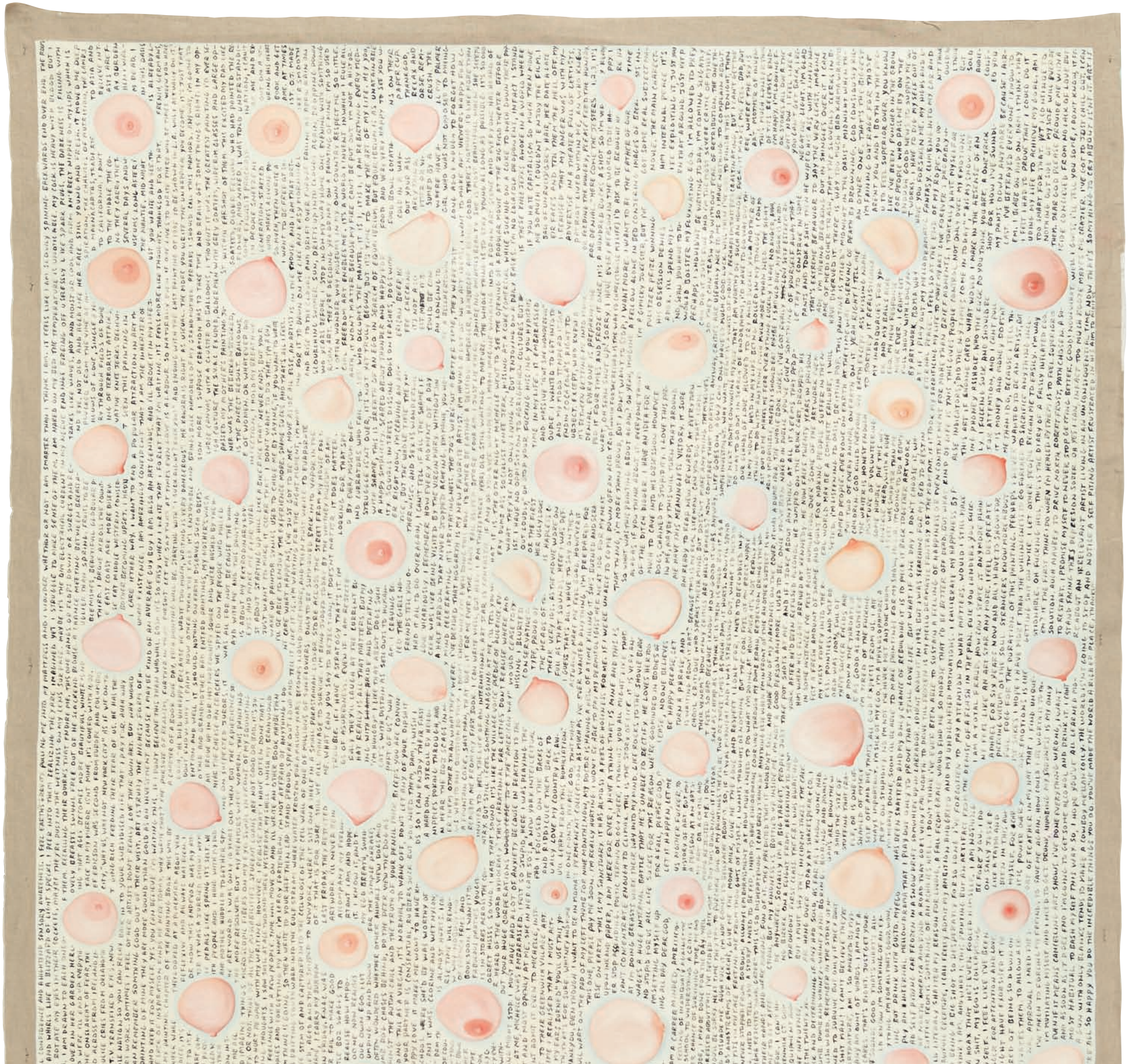
Andrea Rosen Gallery, New York

Private collection

"...I stopped writing on paper and started writing on lead primed linen. I wanted it to last. That's behind my impulse to make art. I want it to last, to outlast me... I transfer my life into artworks, into these static objects, and when I die that's all that will be left. Perhaps that's corny, tacky, laughable, or whatever you want to call it, but it's at the basis of my impulse to do this. I've always taken great pleasure in telling the truth, especially when it's the 'wrong' thing to do. Most artists will do their damnedest to avoid this kind of statement."

(Landers quoted in Leíth, Caoimhín M., and Beatrix Ruff. "Interview with Sean Landers." SEAN LANDERS. Zurich: JRP Ringier, 2004. p 44.)





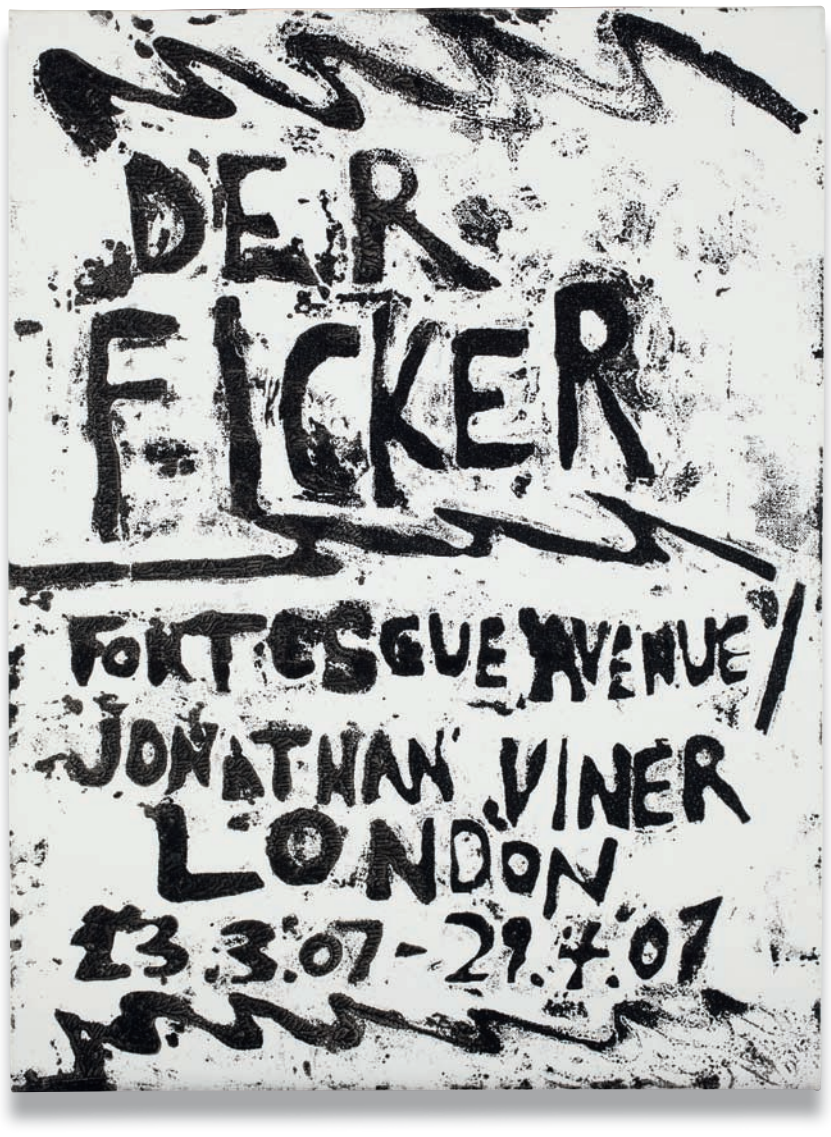
41

41 **JOSH SMITH** b. 1976
Untitled, 2007
oil on canvas
18 x 24 in. (45.7 x 61 cm)
Signed and dated "Josh Smith, 2005" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Acquired directly from the artist by the present owner

42



42 **JOSH SMITH** b. 1976
Untitled (JSA07387), 2007
silkscreened acrylic on canvas
24 x 18 in. (61 x 45.7 cm)
Signed and dated "Josh Smith, 2007" on the reverse.

Estimate $3,000-4,000

PROVENANCE
Luhring Augustine, New York
Free Arts NYC Annual Art Auction 2009, New York
Acquired by the present owner from the above

43 **JOSH SMITH** b. 1976
Untitled, 2006
oil on canvas
60 x 48 in. (152.4 x 121.9 cm)
Signed, numbered and dated "Josh Smith 2006 JS06227" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Skestos Gabriele Gallery, Chicago
Acquired by the present owner from the above

44 **PHIL FROST** b. 1973
Thunderwhisper, 2004
mixed media on wood in 21 parts
96 x 229 in. (243.8 x 581.7 cm)

Estimate $30,000-40,000

PROVENANCE
Acquired directly from the artist
Private collection

EXHIBITED
Cincinnati, Contemporary Arts Center; San Francisco, Yerba Buena Center for the Arts; Newport Beach, Orange County Museum of Art; Baltimore, The Contemporary Museum; Tampa, USF Contemporary Art Museum; Milan, La Triennale Di Milano; Lille, Le Tri Postal; Lodz, Muzeum Sztuki; Madrid, La Casa Encendida, *Beautiful Losers: Contemporary Art and Street Culture*, 13 March 2004- 4 January 2009

LITERATURE
Rose, Aaron, and Christian Strike, eds. *Beautiful Losers: Contemporary Art and Street Culture.* New York: D.A.P./ Iconoclast, 2005, p 259. (Illustrated)

Self-taught artist Phil Frost harnesses aspects of urban culture, abstraction, tribalism, and modern design to fashion his unique portfolio of work. Incorporating painted walls, graffiti, and collage-as well as found objects and imagery to craft his large scale pieces-Frost fuses many different mediums to create elaborate masterpieces for the Contemporary Art scene. In the 1990s, Frost first honed his skills by painting walls and found materials with his intricate and highly stylized form of graffiti. Shifting between formal design and primitivism, abstract and figurative, he meticulously evolved his colorful mixed-media paintings and sculptures by layering on top of flat, symmetrical patterning. Nearly everything Frost creates is finished with a tight, sparkling white pattern, which allows fragments of bold colors and contrasting materials to shine though. This crisp white patterning set against the intricacies of the rest of the piece is what cohesively ties each work together, and has become Frost's signature technique. Drawn free-hand with a correction fluid pen, without the use of stenciling, the brightness of the white pattern often appears to form a mysterious code or exotic language, composed of letters, hearts, dots and mask-like faces, evocative of tribal and indigenous art of the Australian or African continents. These symbols, which the artist refers to as "glyphic distinctions," painted on top of the heavily textured backgrounds, create a dialogue between the viewer and the artwork. Leaving no surface untouched, Frost provides the viewer with the freedom to explore and navigate through different spaces. Because of the intricate layering of design and imagery, works may appear mechanical upon first inspection but become more easily penetrable with a closer look, where one can pore over the finely tuned techniques of this inventive artist. By combining so many different mediums and methods of creating, Phil Frost is an artist whose work is able to permeate art markets on an international level and allows his work to become accessible to many different demographics. As a result, Frost is the recipient of several grants and awards, and his idiosyncratic work is included in prominent public and private collections around the world.

45

46

45 **WILLIAM POPE.L** b. 1955
Four works: *White Drawings,* 2001-2004
four mixed media drawings in artist's frames
each 12 1/2 x 10 in. (31.8 x 25.4 cm)
"WHITE PEOPLE ARE BROWN PEOPLE...": Signed and dated "Pope.L, 12.9.04" on the reverse; "WHITE PEOPLE ARE PARTS": Signed and dated "Pope.L, 2001-2003, 9.4.04" on the reverse; "WHITE PEOPLE ARE PAINT": Signed and dated "Pope.L, 10.24.04" on the reverse; "WHITE PEOPLE ARE THE EMPTY CUPBOARD": Signed and dated "Pope.L, '01" on the reverse.

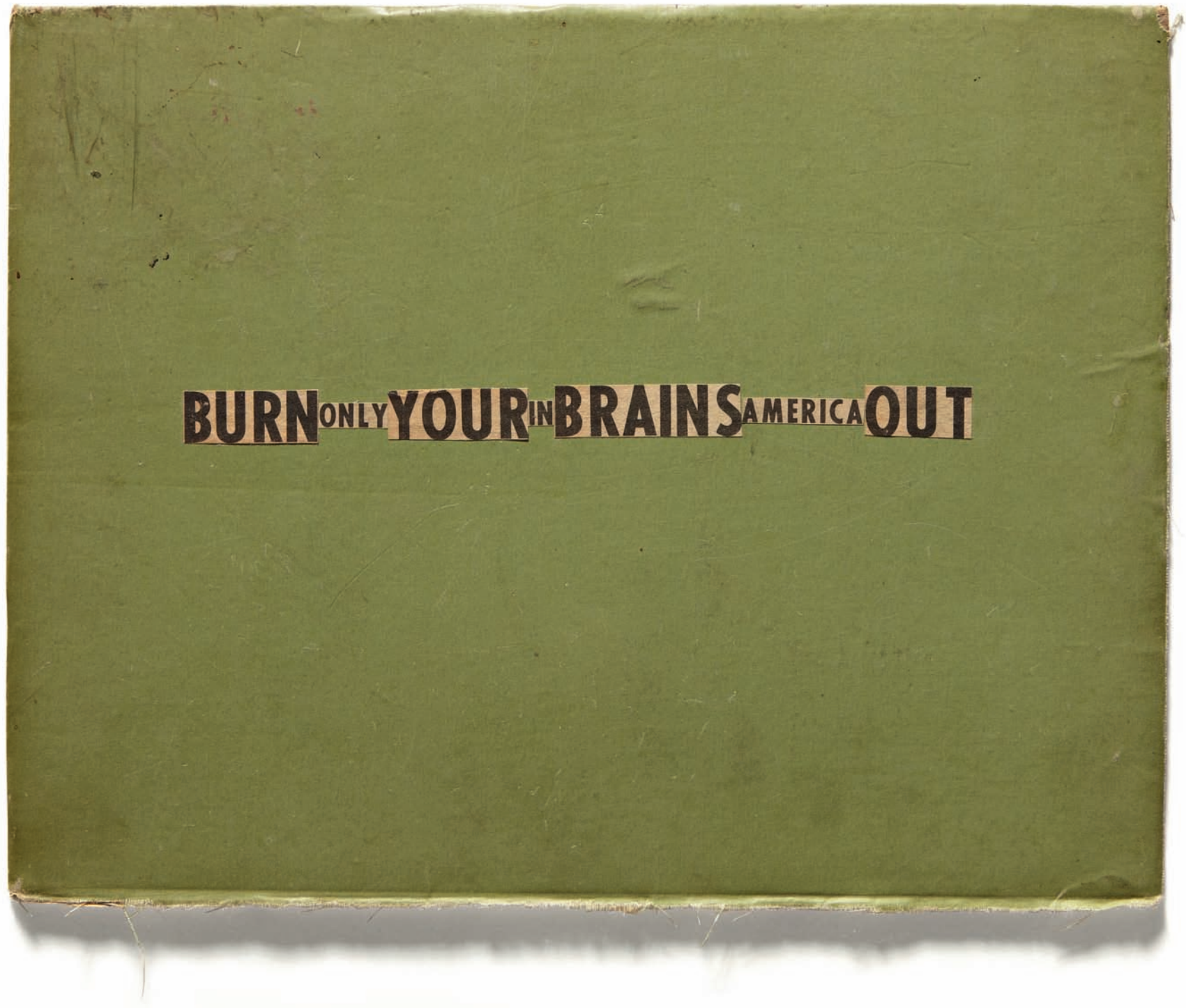
Estimate $3,000-4,000

PROVENANCE
DCKT Contemporary, New York
Private collection, Birmingham

46 **TOBIAS BUCHE** b. 1978
Untitled, 2005
collage on painted wood with wood armature
each panel 39 1/2 x 79 in. (100.3 x 200.7 cm); overall 79 x 79 in. (200.7 x 200.7 cm)

Estimate $10,000-15,000

PROVENANCE
Jack Tilton Gallery, New York



47 **DASH SNOW** 1981-2009
Burn Your Brains Out, Only in America, 2006-2007
collage on canvas laid on cardboard
10 7/8 x 14 in. (27.6 x 35.6 cm)
Signed “Dash Snow” on the reverse of the backing board.

Estimate $10,000-15,000

PROVENANCE
Contemporary Fine Arts, Berlin

48 **CERITH WYN EVANS** b. 1958
Untitled (Jean Cocteau- Portraits of Greatness), 2003
cut-out on book page
11 5/8 x 9 in. (29.5 x 22.9 cm); framed: 18 7/8 x 16 3/8 in. (48 x 41.5 cm)

Estimate $3,000-5,000

PROVENANCE
Galerie NEU, Berlin

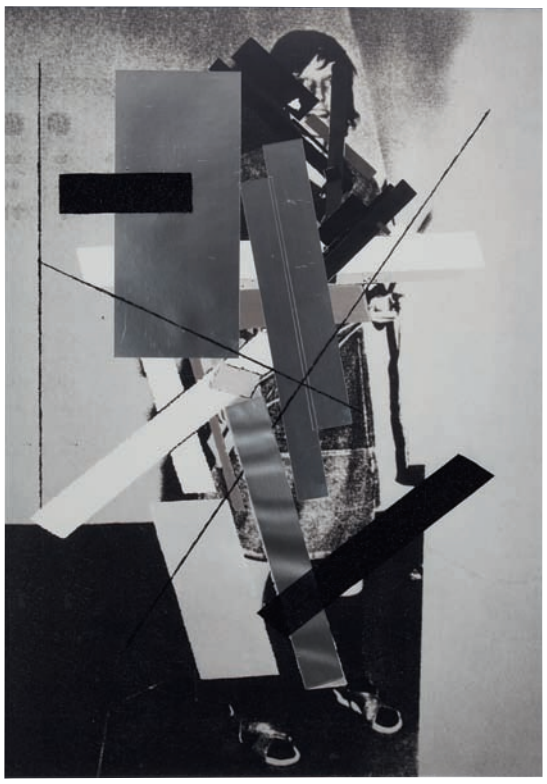
49

49 **CHRISTIAN FROSI** b. 1973
Piraha Song, 2006
black and white photograph and neoprene
39 1/2 x 27 1/2 x 8 in. (100.3 x 69.9 x 20.3 cm)

Estimate $4,000-6,000

PROVENANCE
Galerie Rudiger Schottle, Munich

LITERATURE
Ambient Tour: Christian Frosi, Flavio Favelli, Deborah Ligorio. Milan: Fondazione Sandretto Re Rebaudengo, 2007. p 1. (Illustrated)



50 **MEREDYTH SPARKS** b. 1972
Gudrun Constructed I-V, 2009
aluminum foil and glitter on digital print, in five parts
each, framed approx. 60 x 44 in. (152.4 x 111.8 cm);
overall framed approx. 61 3/8 x 228 3/8 in. (156 x 580 cm)
This work is from an edition of 10 and is accompanied by a certificate of authenticity. Please note that numbers one and two from this edition were produced in this size. Numbers three through 10 are 43 1/2 x 32 in. (110.5 x 81.3 cm).

Estimate $8,000-12,000

PROVENANCE
Private collection

51

51 **ALEX HUBBARD** b. 1975
Untitled, 2007
mixed media on canvas
16 x 20 in. (40.6 x 50.8 cm)
Signed “A. Hubbard” on the reverse. Further signed and dated “Alex Hubbard 2007” on the stretcher.

Estimate $5,000-7,000

PROVENANCE
Nicole Klagsbrun, New York

52

52 **JENNY HOLZER** b. 1950
I SEE SPACE..., 2002
engraved fine silver plaque
2 1/4 x 15 in. (5.7 x 38.1 cm)
This work is unique.

Estimate $6,000-8,000

PROVENANCE
Cheim & Reid, New York
Private collection, Birmingham

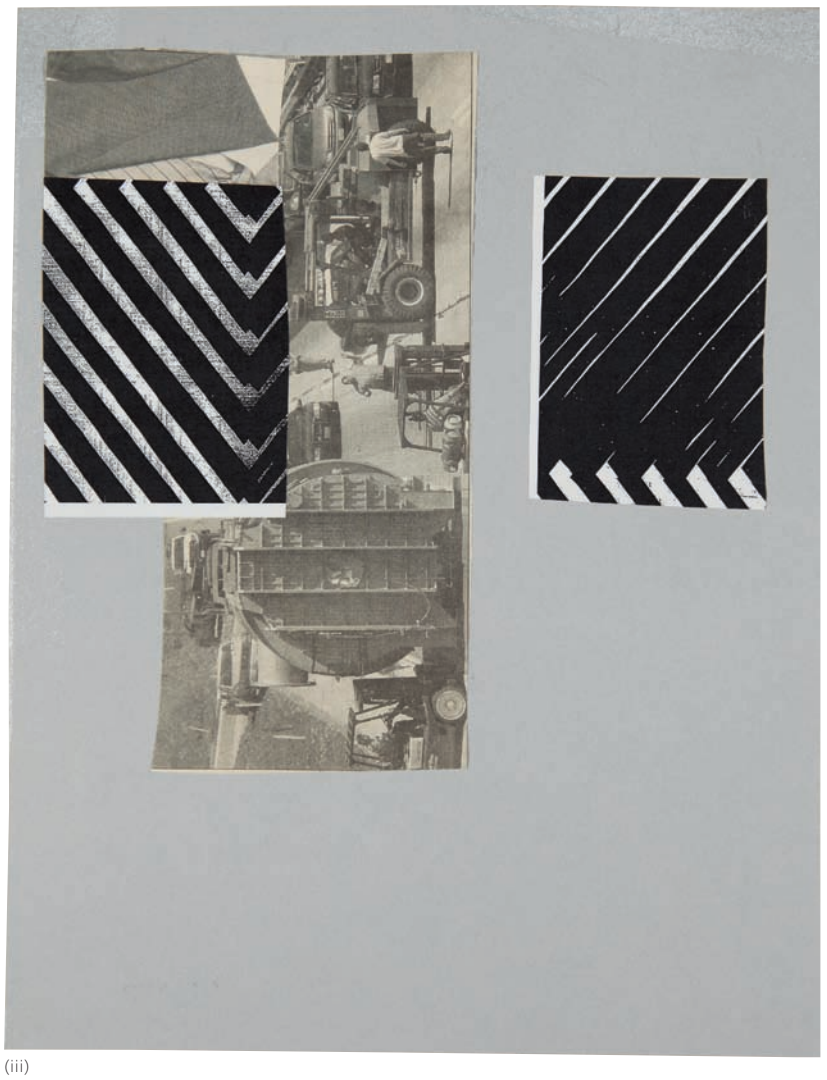
53 **RUDOLF STINGEL** b. 1956
STI-015, 1992
oil on paper
29 7/8 x 22 1/8 in. (75.9 x 56.2 cm)

Estimate $15,000-20,000

PROVENANCE
Galleria Massimo De Carlo, Milan
Private collection

(i)

(ii)



(iii)

54 **NATHAN HYLDEN** b. 1978

Three works: *AUG 28 2007/2; AUG 29 2007; AUG 31 2007/2,* 2007
acrylic and collage on paper
each 11 x 8 1/2 in. (28 x 21.5 cm)
i) Titled “AUG 28 2007/2” on the reverse. ii) Titled “AUG 29 2007” on the reverse.
iii) Titled “AUG 31 2007/2” on the reverse.

Estimate $5,000-7,000

PROVENANCE
Art:Concept, Paris
Jack Tilton Gallery, New York

55 **MATT KEEGAN** b. 1976
Kodak 100, 2007
silkscreen on Coventry paper
64 x 46 in. (162.6 x 116.8 cm)
Signed, numbered and dated "Matt K 2007 3/3" on the reverse. This work is number three from an edition of three.

Estimate $10,000-15,000

PROVENANCE
Anna Helwig Gallery, Los Angeles

56

56 **GREGOR SCHNEIDER** b. 1969

Seven photographs: i) *Raum ur 20;* ii) *Liebeslaube;* iii) *Liebeslaube;* iv) *Im Kern;* v) *Im Kern;* vi) *Das Letzte Loch;* vii) *Puff,* 1995-1996
gelatin silver prints in artist's frames
i), iv) 9 x 12 3/8 in. (22.9 x 31.4 cm); ii), iii), v), vi), vii) 12 3/8 x 9 in. (31.4 x 22.9 cm)
i) Titled, numbered, dated and inscribed "Raum ur 20, Rheydt '96 5/6" lower edge. Further signed, titled, numbered, dated and inscribed "Raum ur 20, Rheydt '96, G Schneider5/6" on the reverse of the frame. ii), iii)Titled, numbered, dated and inscribed "Liebeslaube, Rheydt '95-'96 5/6" lower edge. Further signed, titled, numbered, dated and inscribed "Liebeslaube, Rheydt '95-'96 , G Schneider 5/6" on the reverse of the frame. iv), v) Titled, numbered, dated and inscribed "Im Kern, Rheydt '96 5/6" lower edge. Further signed, titled, numbered, dated and inscribed "Im Kern, Rheydt '96, G Schneider 5/6" on the reverse of the frame. vi) Titled, numbered, dated and inscribed "Das Letzte Loch, Rheydt '95 5/6" lower edge. Further signed, titled, numbered, dated and inscribed "Das Letzte Loch, Rheydt '95, G Schneider 5/6" on the reverse of the frame. vii) Titled, numbered, dated and inscribed "Puff, Rheydt '96 5/6" lower edge. Further signed, titled, numbered, dated and inscribed "Puff, Rheydt '96, G Schneider 5/6" on the reverse of the frame. This work is number five from an edition of six.

Estimate $4,000-6,000

PROVENANCE
Bonakdar Jancou Gallery, New York

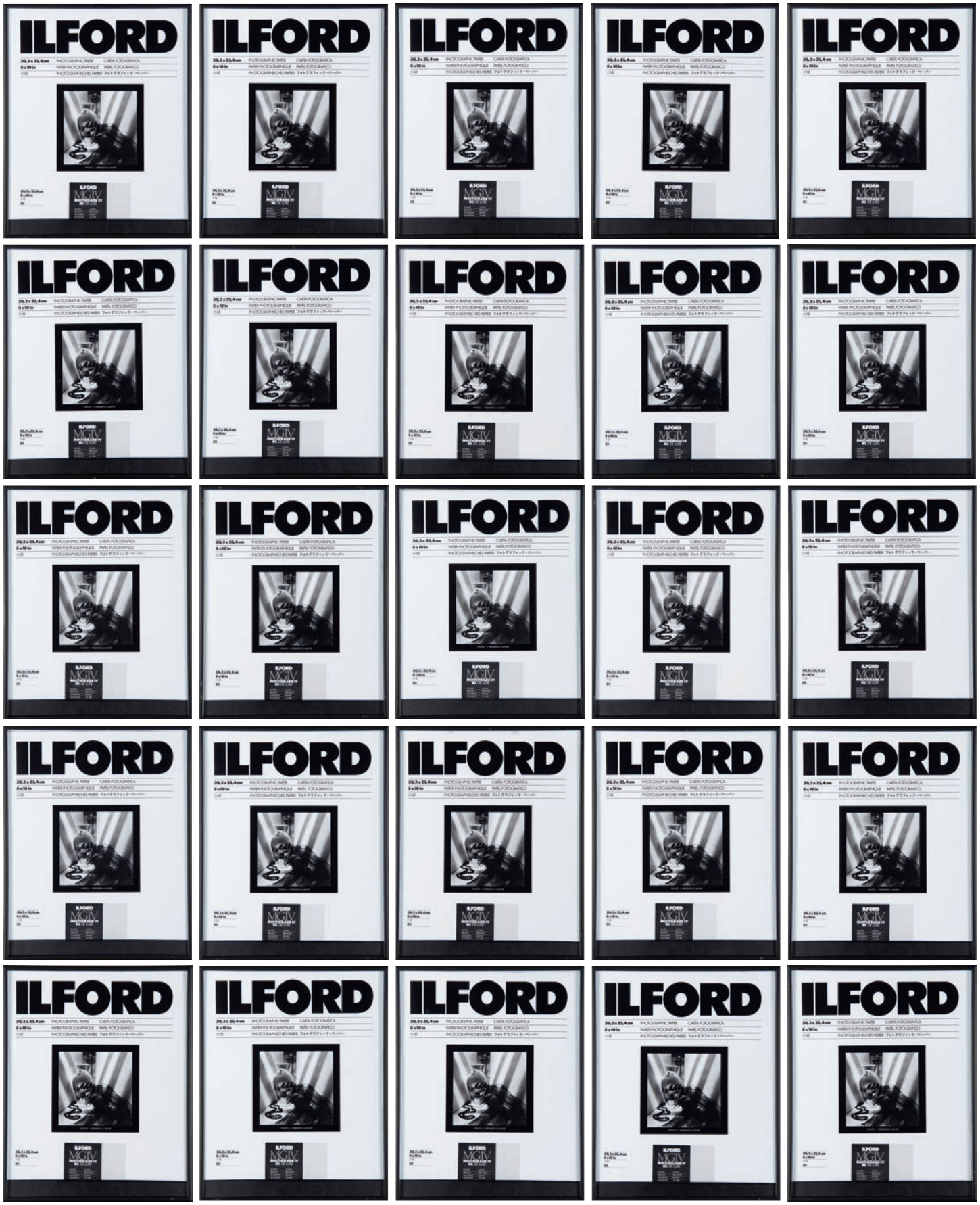
57

57 **JONATHAN MONK** b. 1969

Two works from *Endless Possibilities* series: *Bénero Calicot 01 42 40 17 49; Frédéric Fattal 01 48 42 03 72,* 1998
oil on canvas
each 15 7/8 x 19 7/8 in. (40.5 x 50.7 cm)
Each signed and dated "Jonathan Monk 1998" on the stretcher.

Estimate $6,000-8,000

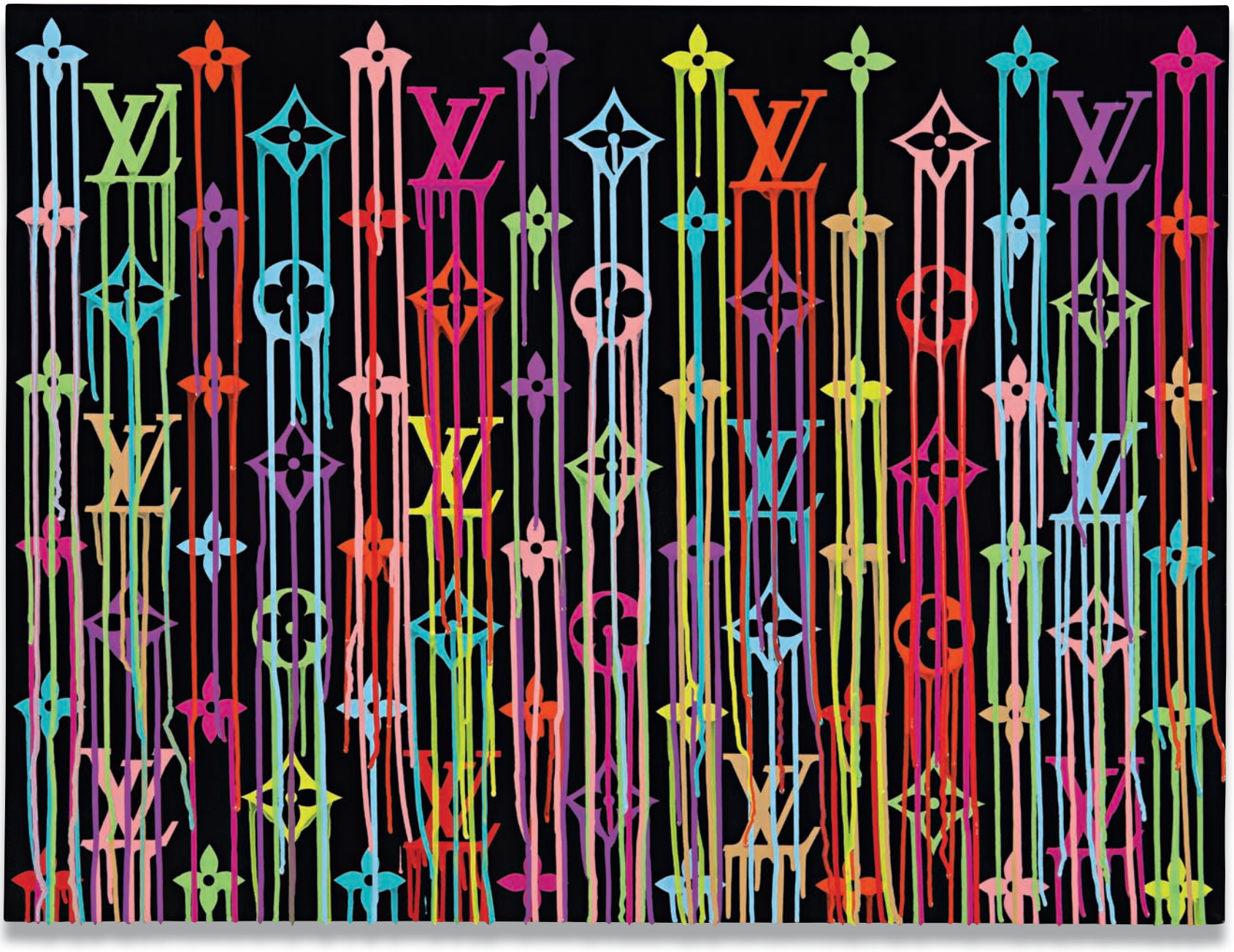
PROVENANCE
Yvon Lambert, Paris



58 **JONATHAN MONK** b. 1969
One in Twenty Five in One (Vase), 2005
25 black and white photographs
each 10 1/4 x 8 3/4 in. (26 x 22.2 cm)

Estimate $12,000-18,000

PROVENANCE
Meyer Riegger, Karlsruhe



59 **ZEVS** b. 1977

Liquidated Louis Vuitton Murakami Multico- Black, 2011
Liquitex on canvas
30 1/4 x 40 in. (76.8 x 101.6 cm)
Signed and dated "Zevs NYC 2011" on the reverse.

Estimate $10,000-15,000

PROVENANCE
De Buck Gallery, New York

Liquidated Louis Vuitton Murakami Multico – Black, from 2011, is an iconic work by French artist Zevs, which pays homage to a venerated logo while simultaneously defacing it. In doing so, it evokes Marcel Duchamp's infamous pseudo-vandalization of the Mona Lisa provocatively titled L.H.O.O.Q. Zevs' *Liquidated* series perpetuates the zeitgeist of Dadaism and Surrealism, appropriating images from pop culture and reinventing these images as symbols of counter-culture. He boldly challenges conventionalism with a subversive and mischievous humor. Ultimately, Zevs views graffiti and street art as an important manifestation of performance art, as an act of defiance and beauty, which is a theme that runs throughout his work. His guerilla-like manner of bringing art onto the streets is reminiscent of the work of another avant-garde art movement, Russian Constructivism, specifically that of the artist El Lissitzky who used art and design to reach the masses, inspiring the public to empower themselves against the prevailing powers – in Lissitzky's time it was the lingering presence of the monarchy, and in our time, it is the inundation of advertising and big business on quotidian life. For this reason, Zevs' work is truly indicative of a time and place, and therefore as relevant in the back streets of Paris, or on a poster in Berlin, as it is in galleries and museums.

60 **AMIE DICKE** b. 1978
That Fiery Girl, 2005
cutout and ink on poster paper
100 x 69 in. (254 x 175.3 cm)
Signed, titled and dated ""That Fiery Girl", Amie NL 2005" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Peres Projects, Los Angeles

EXHIBITED
Tokyo, *That Fiery Girl*, Hiromi Yoshii Gallery, 2005

61 **CHRIS BRACEY** b. 1954
Forever and Ever (Embrace), 2010
neon lights with wall mount
12 x 48 x 2 in. (30.5 x 121.9 x 5.1 cm)
This work is signed "Chris Bracey" on a label accompanying the work.
This work is number one from an edition of two.

Estimate $12,000-18,000

PROVENANCE
Acquired directly from the artist

62 **MARC SWANSON** b. 1969
Untitled (Black Full Sneak), 2007
jet crystals, polyurethane foam, adhesive
30 x 22 x 22 in. (76.2 x 55.9 x 55.9 cm)
This work is number one from an edition of five.

Estimate $20,000-30,000

PROVENANCE
Primo Marella Gallery, Milan

EXHIBITED
Milan, *Marc Swanson,* Primo Marella Gallery, 2007

63 **ANDY WARHOL** 1928-1987
Self-Portrait in Fright Wig, 1986
Polaroid photograph
4 3/8 x 3 3/8 in. (11.1 x 8.6 cm)
Stamped "The Estate of Andy Warhol" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Sean Kelly Gallery, New York
Private collection, New York

EXHIBITED
New York, *Warhol|Mapplethorpe,* Sean Kelly Gallery, 9 June- 28 July 2006

64 **RICHARD PRINCE** b. 1949
Untitled (Publicity), 2000
one color publicity photograph and one color photograph by Richard Prince
10 x 15 3/4 in. (25.4 x 40 cm)

Estimate $25,000-35,000

PROVENANCE
Regen Projects, Los Angeles

65 **JOHANNES KAHRS** b. 1965

Senseless Apparition of Love Taking Hold of C. Ghilglieno, 1998

charcoal on paper, metal clips, radio with cassette player, cassette tape, grey painted wood stage, spotlight

Dimensions variable. Installation approximately: 118 x 157 x 45 in. (299.7 x 398.8 x 114.3 cm); Drawing: 59 1/8 x 157 1/2 in. (150.2 x 400.1 cm)

Signed and dated "Johannes Kahrs 1998" on the reverse of the drawing.

Estimate $70,000-90,000

PROVENANCE

Galerie Thomas Schulte, Berlin

Private collection, Germany

Private collection

EXHIBITED

Serre di Rapolano, *Indoor*, Centro Civico per l'Arte Contemporanea, 18 July- 20 September 1998

Bremen, *Johannes Kahrs: Why Don't You Paint My Portrait,* Gesellschaft für Aktuelle Kunst, 27 November 1998- 31 January 1999

Lyon, *Indoor,* Musée d'Art Contemporain Lyon, 4 June- 5 September 1999

LITERATURE

Raspail, Thierry, Jan Hoet, Anne Bertrand, Andreas Lindermayr, and Marianna Neri. *Indoor*. Milan: Charta, 1999. pp. 122-123. (Illustrated)

Schmidt, Eva, Ami Barak, Jimmie Durham, Monica Bonvicini, and Frederic Fournier. *Johannes Kahrs : Why Don't You Paint My Portrait?*. Bremen: Gesellschaft Fur Aktuelle Kunst, 1999. pp. 61-63. (Illustrated)

Johannes Kahrs' large-scale work appropriates imagery from popular culture and media, such as cinema, music, television and current events, isolating them from their original contexts and infusing them with deep psychological allusions and mystery. The visual effect is that of a blurry, labyrinthine aesthetic, which challenges and limits the images' familiar sources. The present lot is a celebrated example of Kahr's innate talent for dark theatricality and psychological drama. The work is comprised of a black and white drawing depicting the body of Carlo Chiglieno, an executive of the Italian car company Fiat, who was killed by a far-left organization in 1979. Adjacent to the drawing viewers will find an audio cassette player playing the song "Manina Morta", which translates to "dead hand". A spotlight installed above the drawing shines downward, unsure of what it is meant to illuminate. Kahrs stated that Michelangelo Antonioni's *La Notte* and Rainer Werner Fassbinder's *Katzelmacher* partly inspired his approach to this work: "Both films mark breaking points in Italian and German post-war history, eventually culminating in terroristic action in the late seventies– The Red Brigades, RAF. But again, both the RAF and The Red Brigades have become historical phenomena, like film, images, stages, and spotlights. The song "Manina Morta" is not related to these incidents, but I was interested in the somehow horrifying image of a dead hand knocking on a door, separated from its body..." (Kahrs quoted in Raspail, Thierry, Jan Hoet, Anne Bertrand, Andreas Lindermayr, and Marianna Neri. *Indoor*. Milan: Charta, 1999. pp. 122.)

66 **ANTONY MICALLEF** b. 1975
LA Study Downtown 2, 2007
charcoal and acrylic on canvas
29 x 37 in. (73.7 x 94 cm)
Signed "Antony Micallef" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Lazarides Gallery, Los Angeles

EXHIBITED
Los Angeles, *Impure Idols,* Lazarides Gallery, September 19 - 29, 2007

67 **KEHINDE WILEY** b. 1977
Passing|Posing: Lady Innes Study, 2004
graphite and oil on paper
60 1/2 x 51 3/4 in. (153.7 x 131.4 cm)
Signed and dated "Kehinde Wiley 04" lower right.

Estimate $15,000-20,000

PROVENANCE
Roberts & Tilton, Los Angeles

68 **IRIS VAN DONGEN** b. 1975
Satan's Dream, 2001
charcoal, gouache and acrylic on paper
86 1/4 x 59 1/4 in. (219.1 x 150.5 cm)
Signed and dated "Iris van Dongen, 2001" lower right.

Estimate $10,000-15,000

PROVENANCE
Private collection

Incorporating such themes as tormented females and a gloomy sense of romanticism, Iris Van Dongen is an artist whose work conveys a dream like and all-encompassing quality due to its size and melancholic mystery. Best known for crafting characters from photographs and fashion editorials, Van Dongen has said that her initial drawings sometimes do come from shoots or collages, but they can also emanate straight from her imagination. In fact, her ideas often come from memories or from the contemporary life that she encounters everyday, and from images that organically flash into her mind and look promising enough to put down on paper. Though Van Dongen's work sometimes materializes in an intuitive manner, the motif of 'human tormented by demon' is one that continues to pervade her portfolio throughout the different phases of her artistic career. The women depicted in such works often have a distant look, since the artist sees them as something illusory, as though they are mythological figures. Van Dongen describes her work as being about the dialogue between the person and his or her surroundings, not necessarily about their expressions. The artist wants the viewer to almost look past the person, as if she was an abstract object. The present lot, *Satan's Dream*, exhibits many of Van Dongen's most recognizable imagery and compositional techniques. Death, sleep and the night are inseparably connected in her work, where she skillfully treads the thin line dividing the here and now from the hereafter.

69 **AMY ADLER** b. 1966
The Rainbow Hour (Purple), 2005
pastel on canvas
96 x 72 in. (243.8 x 182.9 cm)

Estimate $18,000-22,000

PROVENANCE
ACME, Los Angeles

EXHIBITED
Aspen, *Amy Adler: Make-Believe,* Aspen Art Museum, 15 December 2006- 4 February 2007

70 **SPENCER FINCH** b. 1962

Sun in an Empty Room, 2005
graphite and watercolor on paper
51 x 114 in. (129.5 x 289.6 cm)
Titled, inscribed and dated "Sun in an Empty Room Studio Wall August 2005 2005" lower edge.

Estimate $7,000-9,000

PROVENANCE
The Missing Peace: Artists Consider the Dalai Lama

EXHIBITED
The Missing Peace: Artists Consider the Dalai Lama: Los Angeles, UCLA Fowler Museum of Cultural History, June 11- September 10, 2006 (traveling exhibition)

71 **RICHARD WATHEN** b. 1971

Lucien, 2007
oil on linen laid on aluminum
62 5/8 x 44 1/2 in. (159.1 x 113 cm)
Signed, titled and dated "Richard Wathen, Lucien, 2007" on the reverse.

Estimate $50,000-70,000

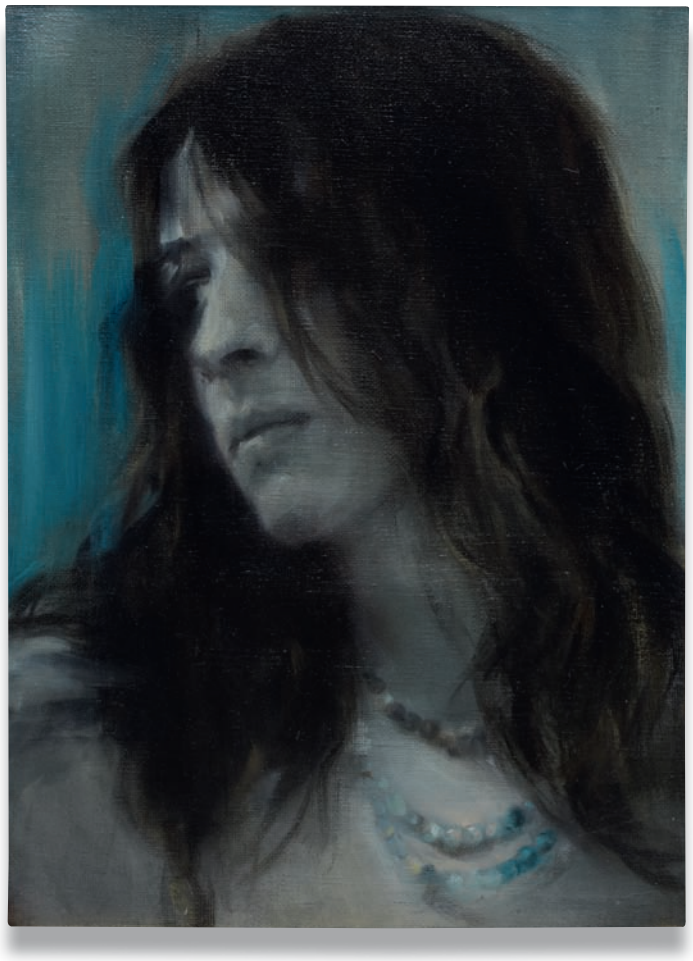
PROVENANCE
Acquired directly from the artist

EXHIBITED
New York, *Richard Wathen,* L&M Arts, May - June 2007

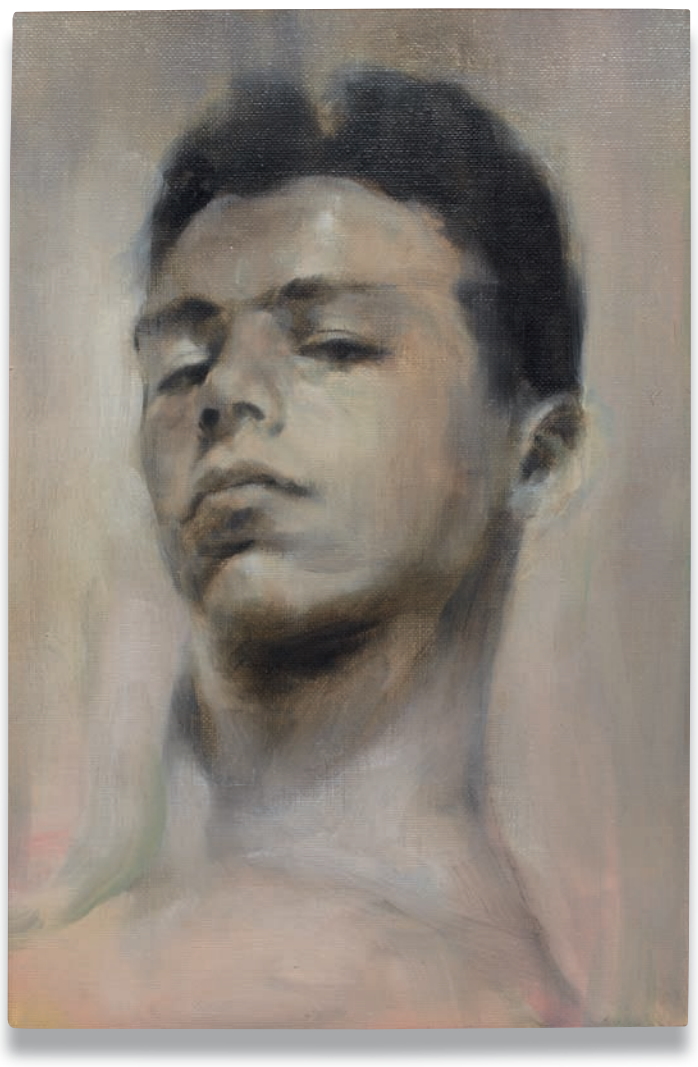
"Richard Wathen smoothly applies oil paint onto linen stretched over aluminum... The soft, sweet palette and the velvety surfaces of the paintings create a soothing sense of harmony from which tensions embedded in the cryptic images slowly and hauntingly emerge. In fact, these work's most absorbing mystery is not why the imagined subjects float in space but how passive and uncritical of their vacant surroundings they seem, even while the masterfully rendered animals radiate anxiety and emotional depth... Wathen perhaps intends his rabbits to represent the children's vulnerabilities, but they outperform that function and take on emotional awareness and engagement. The people Wathen paints are composite creations culled from snapshots, art history, vintage photographic portraits, and other eclectic sources, but the images' most compelling aspect evokes the work of Stubbs and his fellow English artists who rendered psychologically sensitive portraits of animals. The soulful look in the rabbits' eyes disquietingly contrasts with the glazed, gentle expression worn by their human familiars... Wathen's romantic, misty landscape accentuates the obvious psychological complexity and depth of his paintings' real protagonists."

(Honigman, Ana Friel. *Richard Wathen,* Artforum, March 2009.)

72



73



72 **PAUL P.** b. 1977
Untitled, 2010
oil on canvas
13 x 9 1/2 in. (33 x 24.1 cm)
Signed and dated “Paul P 2010” on the overlap. Further signed and dated “Paul P, 2010” on the reverse.

Estimate $4,000-6,000

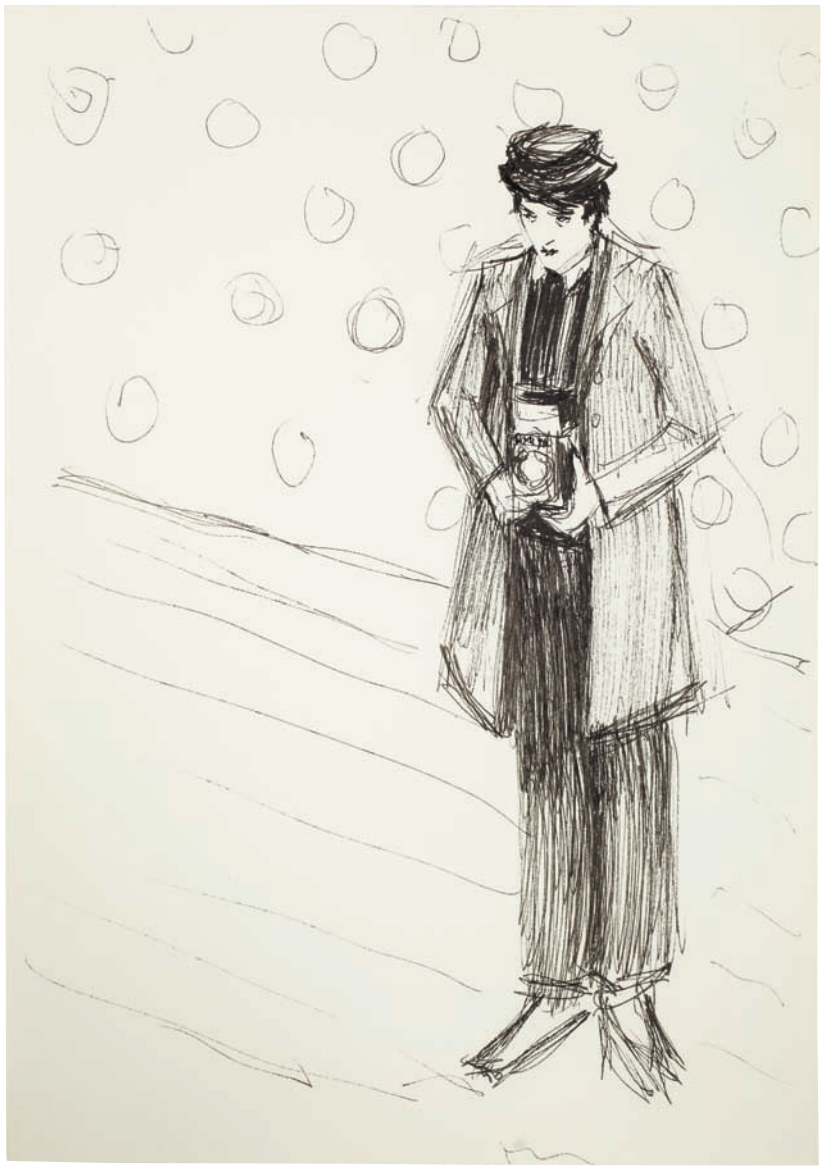
PROVENANCE
Daniel Reich Gallery, New York

73 **PAUL P.** b. 1977
Untitled, 2010
oil on canvas
13 x 9 1/2 in. (33 x 24.1 cm)
Signed and dated “Paul P 2010” on the overlap. Further signed and dated “Paul P 2010” on the reverse.

Estimate $4,000-6,000

PROVENANCE
Daniel Reich Gallery, New York

74



75

74 **ELIZABETH PEYTON** b. 1965
Merry Christmas, n.d.
ink on paper
8 1/4 x 5 5/8 in. (21 x 14.3 cm)

Estimate $5,000-7,000

PROVENANCE
Jack Tilton Gallery, New York

75 **ELIZABETH PEYTON** b. 1965
Untitled (16 Nov. 2000), 2001
graphite on paper
8 5/8 x 6 in. (21.9 x 15.2 cm)
Inscribed "16 Nov. 2000" lower edge.

Estimate $8,000-12,000

PROVENANCE
Gavin Brown, New York

76

77

76 **GEORGE CONDO** b. 1957
Untitled, 1992
chalk on paper
11 3/4 x 16 3/4 in. (29.8 x 42.5 cm)
Signed and dated “Condo 92” lower edge.

Estimate $5,000-7,000

PROVENANCE
Acquired directly from the artist

77 **GEORGE CONDO** b. 1957
Untitled, 1985
charcoal pencil and colored pencil on paper
11 x 17 in. (27.9 x 43.2 cm)
Signed and dated “Condo 85” lower left. This work is accompanied by a certificate of authenticity signed by the artist.

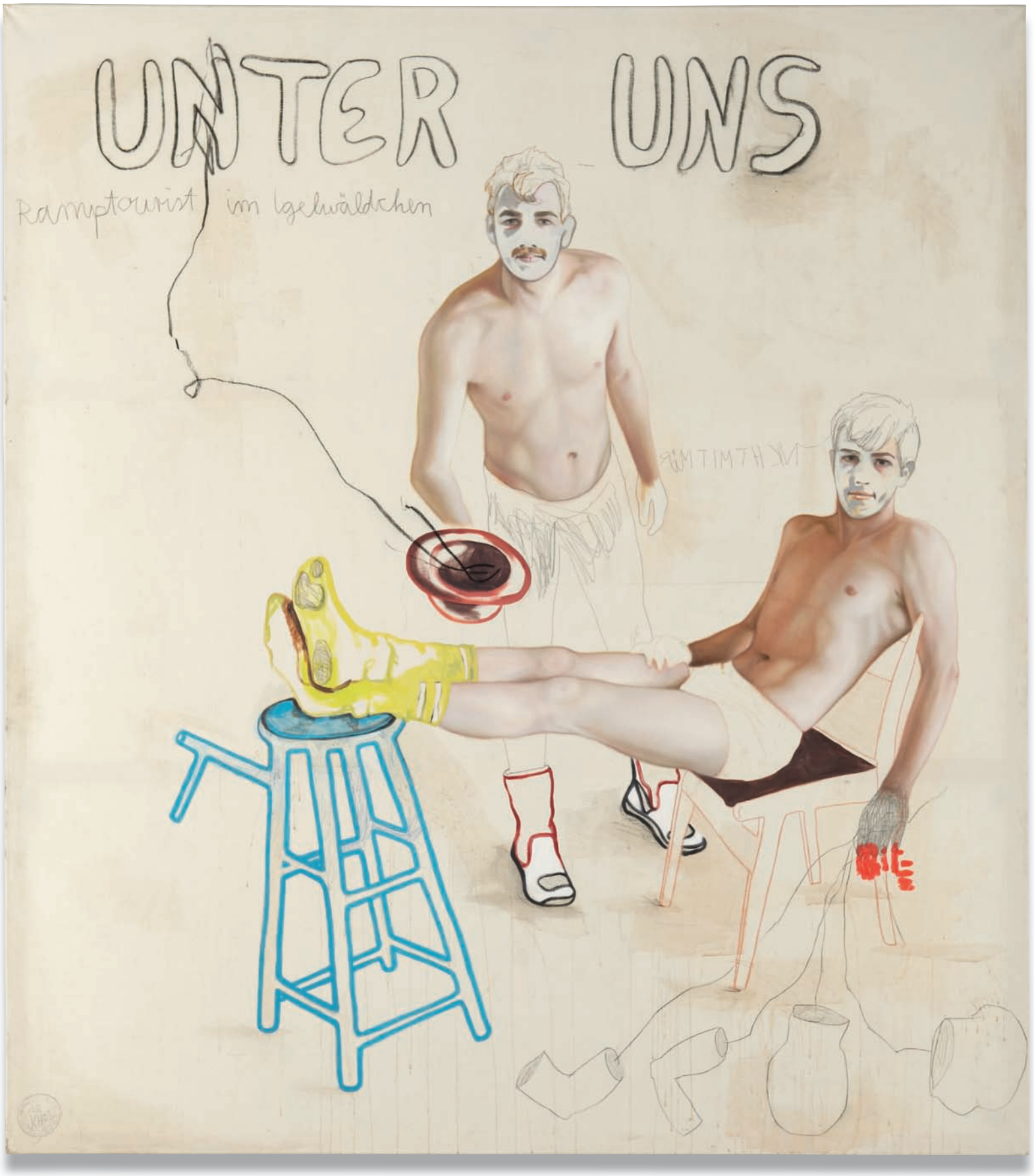
Estimate $5,000-7,000

PROVENANCE
Acquired directly from the artist

78 **GEORGE CONDO** b. 1957
Thought Process, 1984
oil and pastel on canvas
19 3/4 x 15 3/4 in. (50.2 x 40 cm)
Signed and dated “Condo, 84” on the reverse.

Estimate $18,000-25,000

PROVENANCE
Private collection, New York



79 **KATI HECK** b. 1979
Chapeau, 2005
acrylic and ink on canvas
105 1/2 x 94 1/4 in. (268 x 239.4 cm)
Signed and dated "KH 05" lower left.

Estimate $15,000-20,000

PROVENANCE
Marc Selwyn Fine Art, Los Angeles

80 **FOLKERT DE JONG** b. 1972

My Space!, 2007

Styrofoam, polyurethane foam, liquid plastic, adhesives

64 x 26 1/2 x 43 in. (162.6 x 67.3 x 109.2 cm)

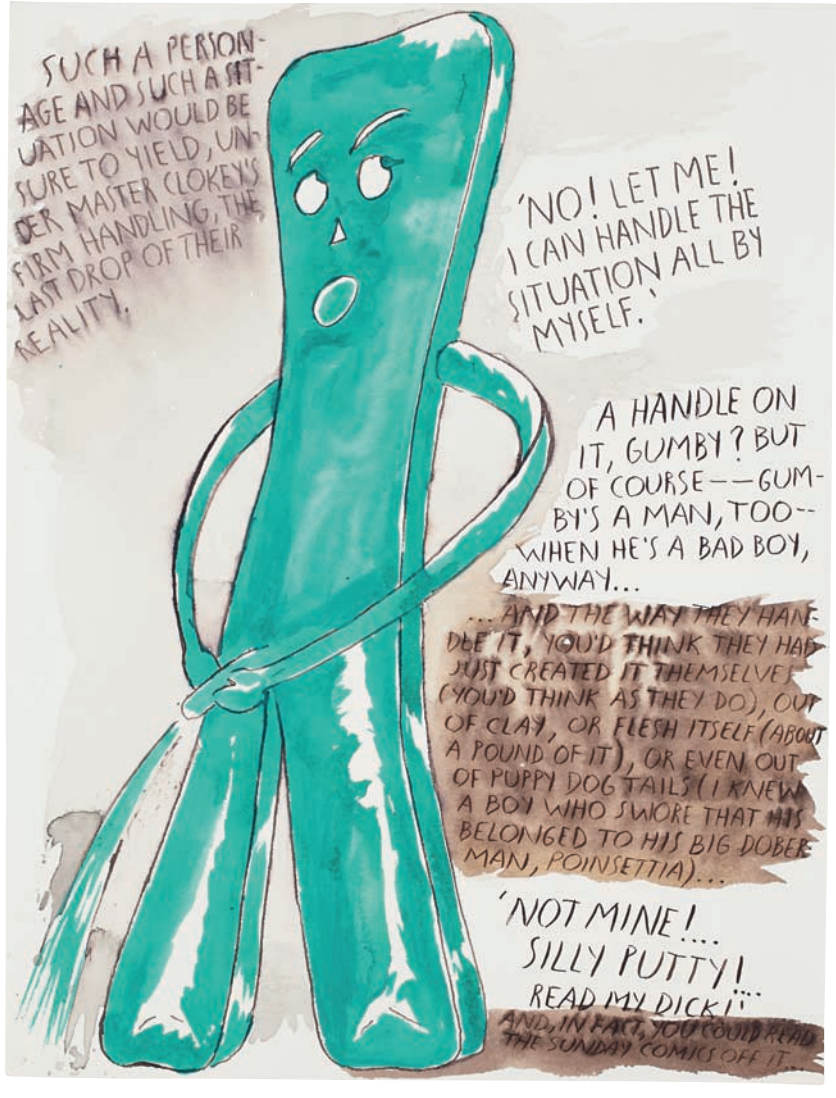
Estimate $12,000-18,000

PROVENANCE

Peres Projects, Los Angeles

EXHIBITED

Los Angeles, *Folkert de Jong: Der Falsche Prophet,* Peres Projects, 27 January-3 March 2007



"My style of drawing is largely a comic style, but it's also much more obvious than comics. In the sixties, to do anything in art that had recognizable figures in it was considered an attempt to have the work draw attention to itself. Lichtenstein did it with benday dots and dialog balloons. It drew so much attention to itself, it was so perverse, that it became begrudgingly accepted. That's not meant as a putdown of him. But there should never be any apologies in art, or any overt attention-drawing in that way. What I felt I was doing was making my work as transparent as possible, without equivocations, without calling attention to itself, without apology. There's a lot of conventions in the art world that are not to be transgressed, but my economy of means doesn't abide by those strictures. There's no reason to abide by them. I don't have any vested interest in it."

(Pettibon quoted in O'Connor, John. "Raymond Pettibon [Punk's Unofficial Artist]." Believer Dec. 2004/ Jan. 2005.)

81 **RAYMOND PETTIBON** b. 1957
Gumby, 1992
ink and watercolor on paper
12 3/4 x 10 in. (32.4 x 25.4 cm)
Signed and dated "Raymond Pettibon 92" on the reverse.

Estimate $7,000-9,000

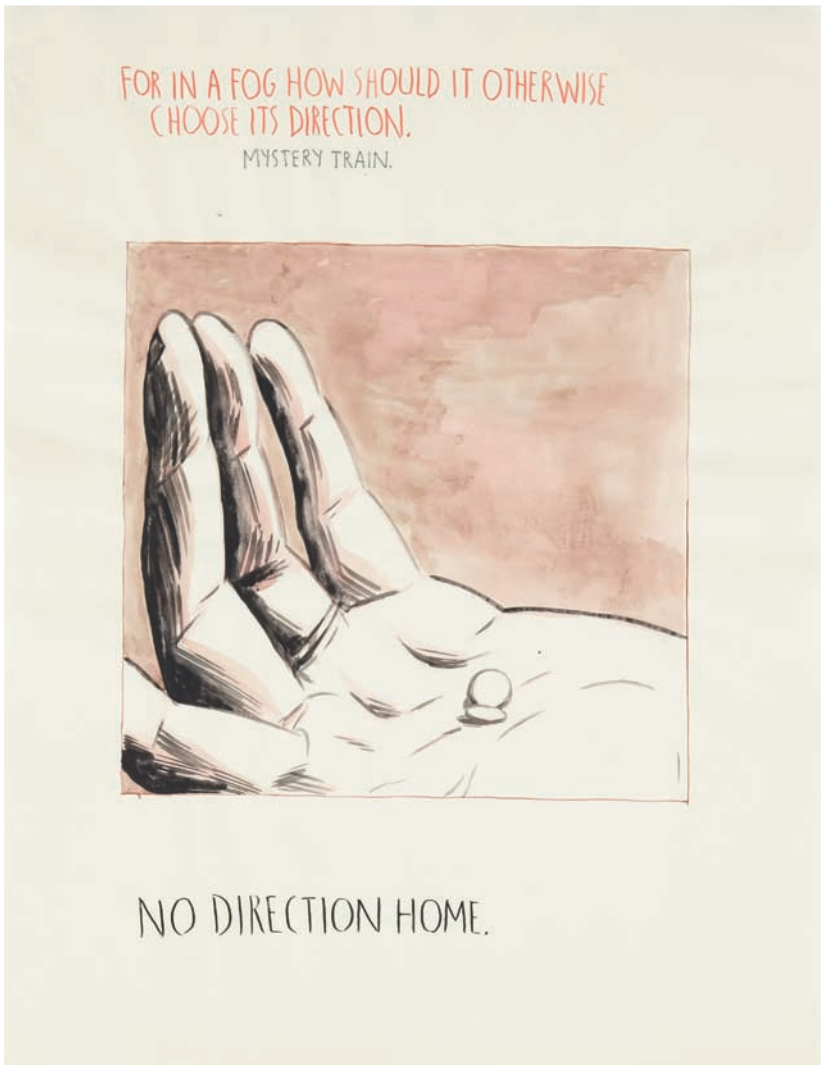
PROVENANCE
Acquired directly from the artist

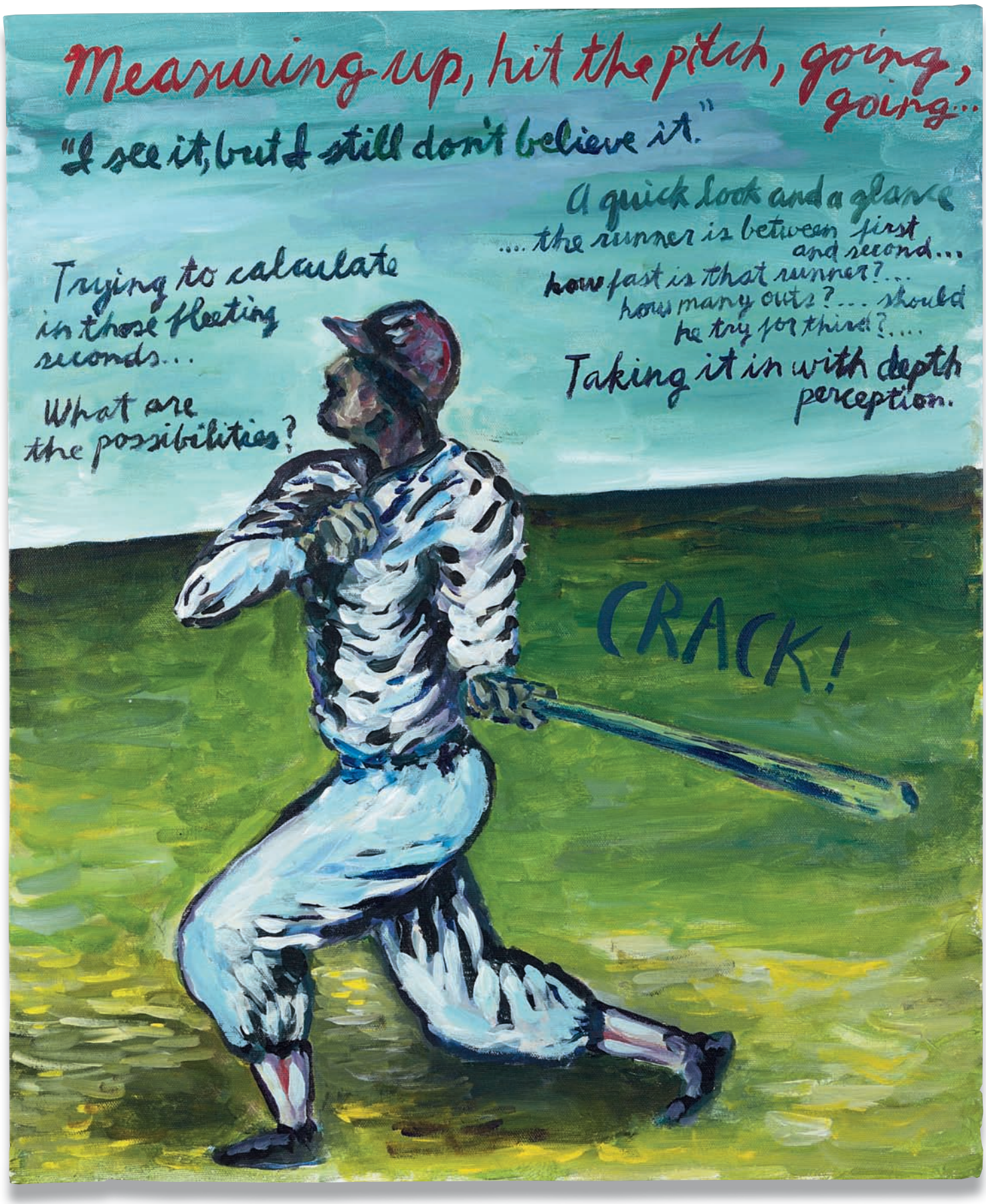
82 **RAYMOND PETTIBON** b. 1957
No Title (For in a fog...), 1990
pen and ink on paper
21 1/2 x 17 in. (54.6 x 43.2 cm)
Signed and dated "Raymond Pettibon 90" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Private collection

EXHIBITED
Barcelona, *Raymond Pettibon - Plots Laid Think,* MACBA, 7 February- 11 April 2002





83 **RAYMOND PETTIBON** b. 1957
Untitled (Measuring up), 1998
oil on canvas
24 x 20 in. (61 x 50.8 cm)
Signed and dated "Raymond Pettibon 6-98" on the reverse.

Estimate $60,000-80,000

PROVENANCE
Acquired directly from the artist

84 **GRAYSON PERRY** b. 1960
Untitled, c. 1988
glazed terracotta
14 1/2 x 11 1/8 in. (36.8 x 28.3 cm)

Estimate $8,000-12,000

PROVENANCE
Private collection, Texas

EXHIBITED
San Antonio, Read Stremmel Gallery, 1988

85 **BJARNE MELGAARD** b. 1967
Untitled, 2006
oil on canvas
71 x 71 in. (180.3 x 180.3 cm)
Signed and dated “Bjarne Melgaard 2006” on the reverse.

Estimate $30,000-40,000

PROVENANCE
Leo Koenig Gallery, New York
Private collection

EXHIBITED
New York, *A Weekend of Painting; A novel by Les Super,* Leo Koenig Gallery, 21 November 2006 - 6 January 2007

86 **ANNA SEW HOY** b. 1976
Rainbow, 2008
glazed ceramic and artist's ash wood pedestal
Sculpture: 14 x 14 1/2 x 8 in. (35.6 x 36.8 x 20.3 cm)
Pedestal: 47 x 15 1/2 x 21 in. (119.4 x 39.4 x 53.3 cm)

Estimate $10,000-15,000

PROVENANCE
Sikkema Jenkins & Co., New York
Private collection

EXHIBITED
Art Basel Miami, Sikkema Jenkins & Co, 2008

87 **JONATHAN MEESE** b. 1970
Dr. Kubroz (Sankt Maria Pfarr), 2002
oil and mixed media on canvas
28 1/2 x 24 1/2 in. (72.4 x 62.2 cm)
Signed and dated "JM, 2002" lower left. Further signed, titled and dated "Dr. Kubroz, (Sankt Maria Pfarr), J Meese, 2002" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Contemporary Fine Arts, Berlin

88 **RADCLIFFE BAILEY** b. 1968
Distant Stars II, 1998
mixed media on wood
82 x 69 x 6 in. (208.3 x 175.3 x 15.2 cm)
Signed, titled and dated ""Distant Stars II", Radcliffe Bailey 5/8/98" on the reverse.

Estimate $12,000-18,000

PROVENANCE
Fay Gold Gallery, Atlanta

89 **ELLEN GALLAGHER** b. 1965
Water Aesthetic Series, 2003
mixed media on paper
40 7/8 x 28 3/4 in. (104 x 73 cm)

Estimate $25,000-35,000

PROVENANCE
Gagosian Gallery, New York

90 **MATTHEW RITCHIE** b. 1964
The New Place, 1996
oil and marker on canvas
54 x 86 in. (137.16 x 219.71 cm)
Signed "Matthew Ritchie" on the reverse.

Estimate $50,000-70,000

PROVENANCE
Andrea Rosen Gallery, New York
Private collection

Having perfected his craft in both painting and sculpture, Matthew Ritchie is an artist of many talents. The present lot, *The New Place,* exhibits Ritchie's masterly painting technique, displaying the many qualities that have made the artist so ubiquitously known and renowned throughout the art world. Like a Rorschach diagram, Ritchie's works suggest different things to different viewers, and our individual experiences of it can change and shift depending on our contexts and surroundings. Many of Ritchie's compositions, as seen in the present lot, draw upon references from past artistic movements. However, depending on the viewer, such references are always open to interpretation. Upon first inspection, Abstract Expressionism readily comes to mind with its nonfigurative, loose approach. Broad and wild brushstrokes consume the canvas, granting us a window into the artist's inner psyche, as the Expressionist period was so famous for. Yet this work also draws parallels to Impressionism with cursory brush strokes that can be interpreted as shapes, comparable in some respects to Monet's water lilies. While this work can be construed as reflecting previous periods in art history, it maintains Ritchie's own personal and profoundly contemporary technique, differing from predecessors in its tightness, linearity and composition. Additionally, Ritchie draws upon philosophical, religious, and scientific narratives to create a complex universe, where various theories interact with each other in a singular work. Many paintings by Ritchie, although abstract, often display a somewhat representational technique as well. His works often appear intra-cellular, as if we are observing a biological culture under a microscope. In other cases, they take on a more geometric or architectural tone. The present lot is unique in that it comprises such a wide array of techniques employed by the artist throughout his career. It is simultaneously expressionistic, impressionistic, organic and dream-like. *The New Place* showcases all of the traits that allow Matthew Ritchie to transcend countless different audiences around the world.

91 **MATT GREENE** b. 1971
Next Time We Will Kill You, 2004
mixed media on canvas
90 x 58 in. (228.6 x 147.3 cm)
Signed, titled and dated "Next Time We Will Kill You, M Greene 04" on the reverse.

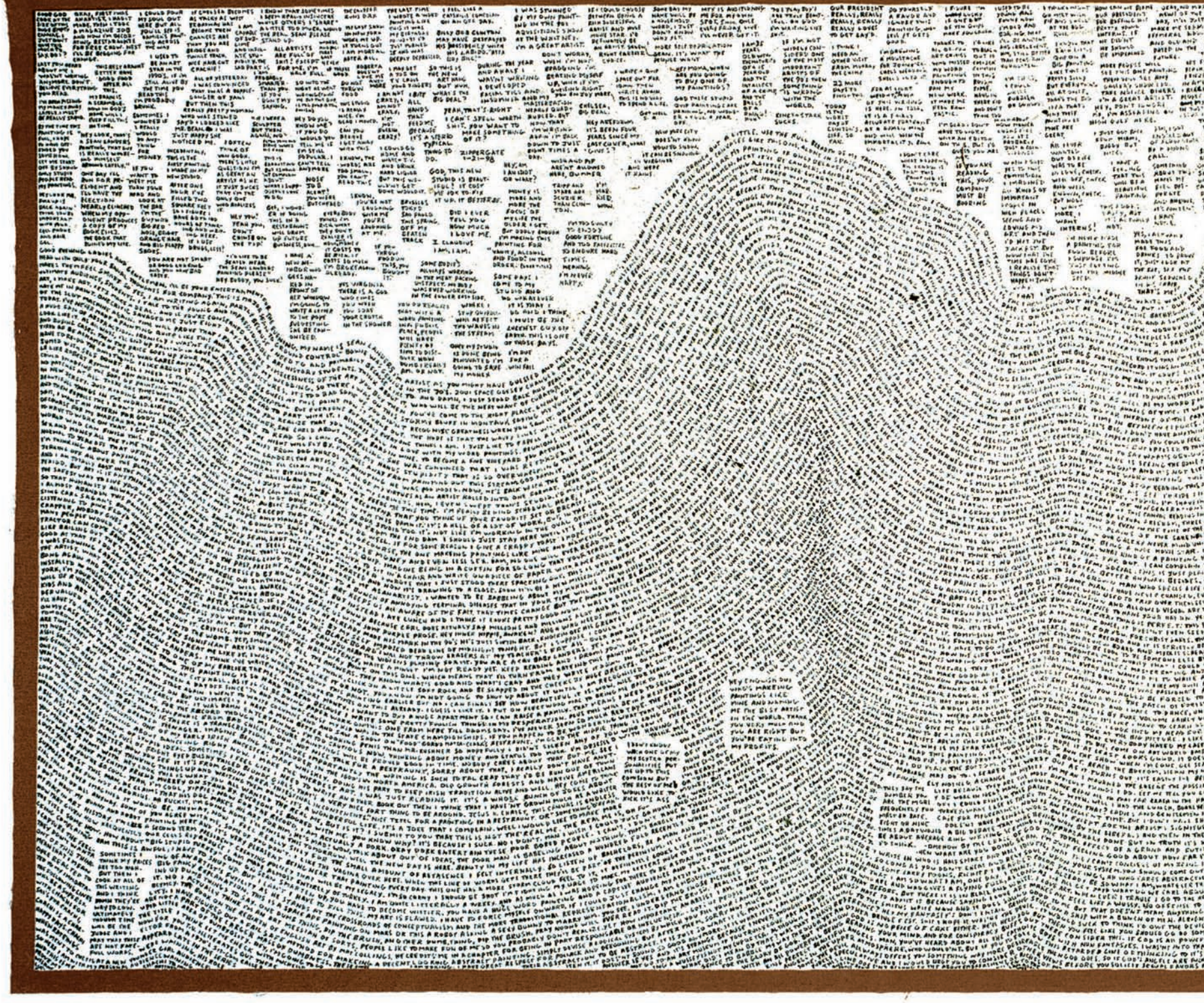
Estimate $12,000-18,000

PROVENANCE
Peres Projects, Los Angeles

92 **MATT GREENE** b. 1971
The Replicators, 2005
collage, graphite and acrylic on canvas
60 x 84 in. (152.4 x 213.4 cm)
Signed “Matt Greene” on the reverse.

Estimate $18,000-22,000

PROVENANCE
Peres Projects, Los Angeles



93 **SEAN LANDERS** b. 1962

Chachi, 1998

oil on linen

82 7/8 x 202 in. (210.5 x 513.1 cm)

Signed, titled and dated "Sean Landers © 1998 'Chachi'" lower right.

Estimate $60,000-80,000

PROVENANCE

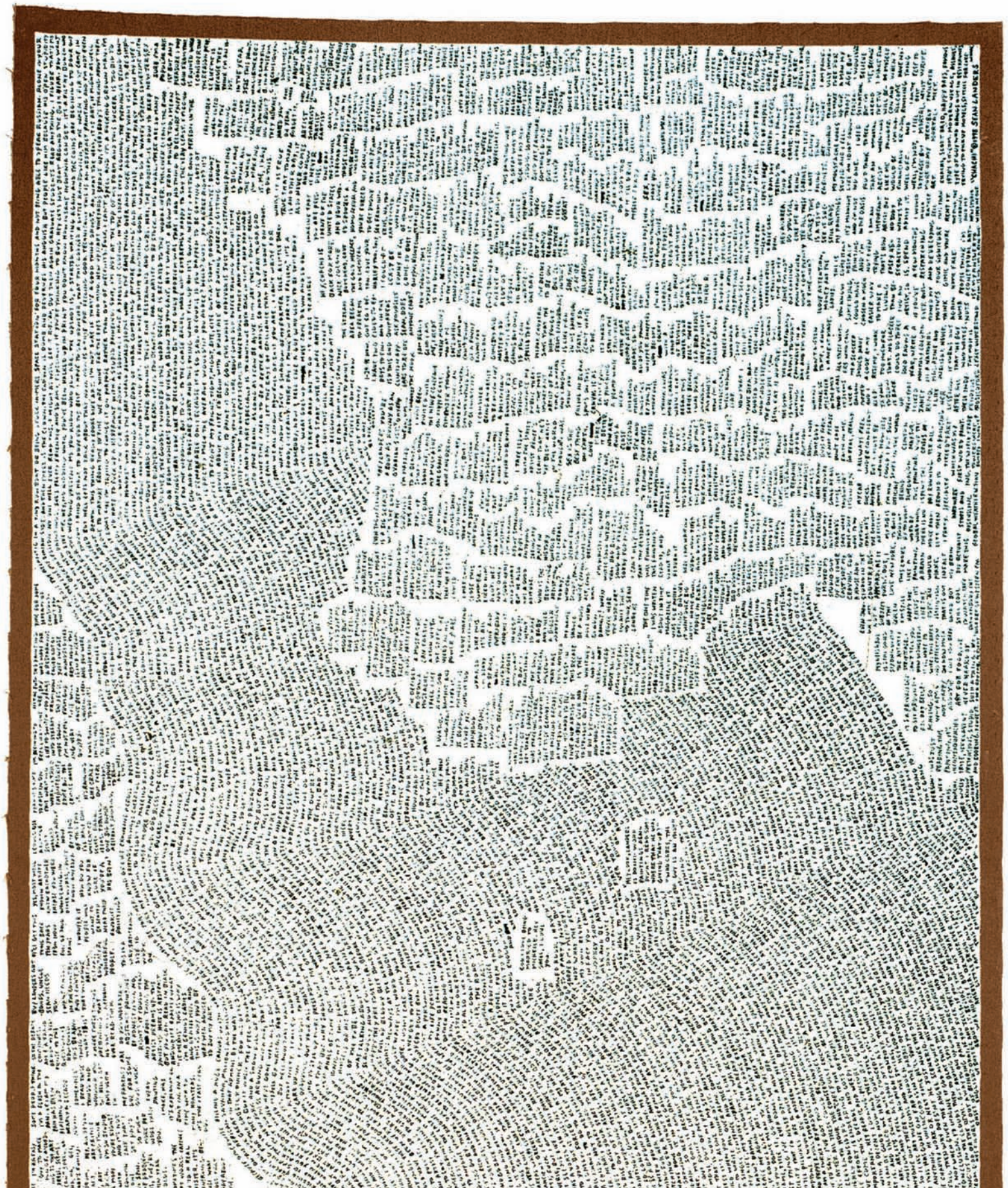
Private collection, New York

LITERATURE

E. Louie, "Currents; The New Bohemia-- Ordering: Comfortable Minimalism", The New York Times, February 26, 1998 (illustrated)

"Toasts of the Town", Entertainment Weekly, Issue #429, May 1, 1998

E. Bumiller, "Public Lives; Hostess of Her Own Party, 6 Nights a Week", The New York Times, May 22, 1998



94 **RICHARD ALDRICH** b. 1975
Untitled (Green Marks and Black Lines), 2009
oil and wax on canvas
14 x 11 in. (35.6 x 27.9 cm)

Estimate $5,000-7,000

PROVENANCE
Bortolami Gallery, New York

95 **PAUL SHARITS** 1943-1993
*Metallic Anxiety (*from the *Positano and Posalo* series*),* 1981
acrylic on linen
48 x 60 in. (121.9 x 152.4 cm)
Signed, titled and dated ""Metallic Anxiety", Sharits © Sharits 81" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Private collection, New York

96 **KEITH HARING** 1958-1990
Untitled, c. 1988
marking pen on terracotta
13 3/4 x 17 1/4 x 17 1/4 in. (34.9 x 43.8 x 43.8 cm)
Signed and dedicated “For Sam, K. Haring” on the bottom.

Estimate $18,000-25,000

PROVENANCE
Gift of the artist
Acquired from the above, 1997

(alternate view)

97

98

97 **SOL LEWITT** 1928-2007
Untitled (Purple and Black), 1999
gouache on paper
9 1/2 x 9 1/2 in. (24.1 x 24.1 cm)
Signed and dated “S. Lewitt 99” lower right.

Estimate $5,000-7,000

PROVENANCE
Senior and Shopmaker, New York

EXHIBITED
Beverly Hills, *Sol LeWitt: The 90’s,* Karl Hutter Fine Art, 11 November- 18 December 2010

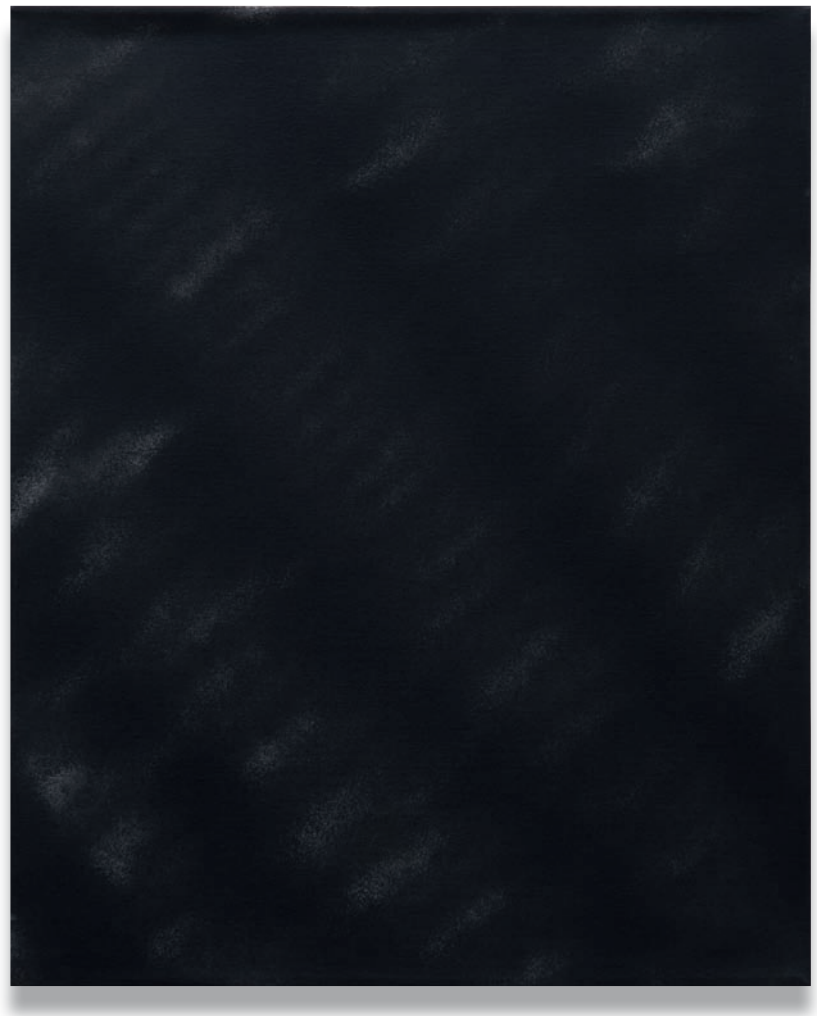
98 **SOL LEWITT** 1928-2007
Untitled, 2002
gouache on Fabriano paper
11 1/4 x 15 in. (28.6 x 38.1 cm)
Signed and dated “S Lewitt 02” lower right.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist

99

100



99 **SEAN PAUL** b. 1978
Untitled, 2005
spray paint on canvas
18 1/8 x 22 in. (46 x 55.9 cm)

Estimate $3,000-5,000

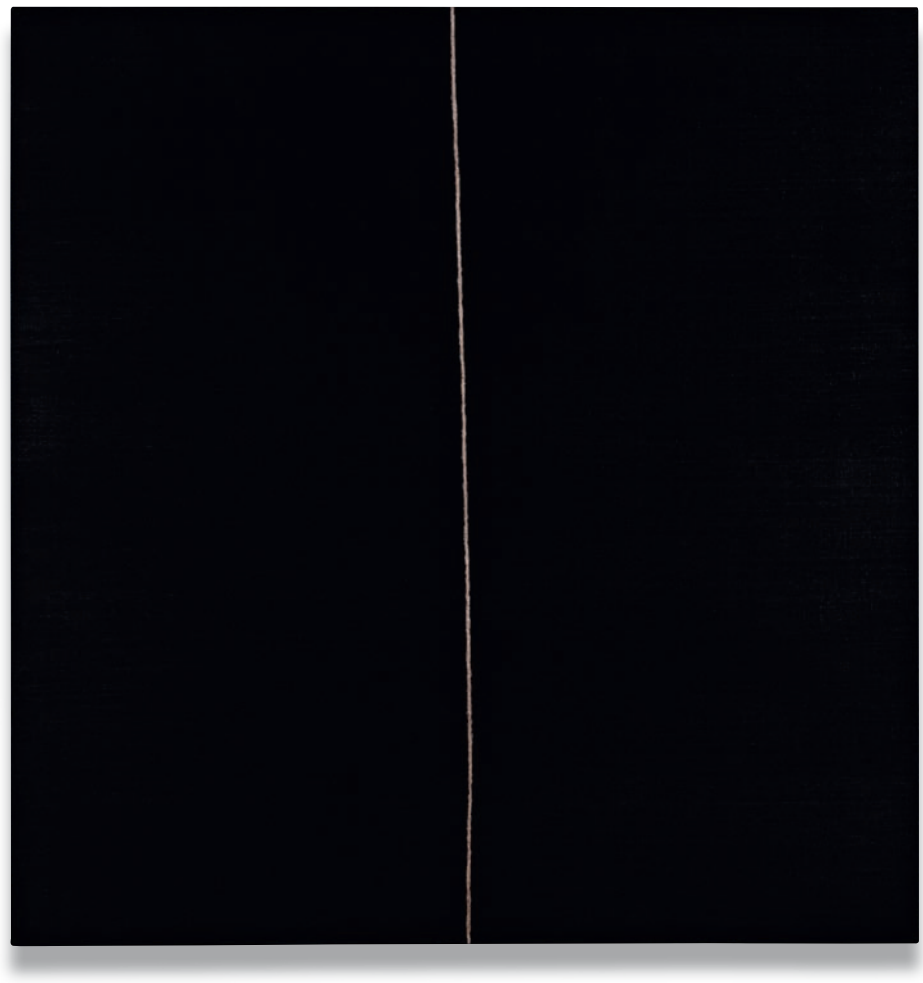
PROVENANCE
Sutton Lane, London

100 **SEAN PAUL** b. 1978
Untitled, 2005
spray paint on canvas
15 x 20 7/8 in. (38.1 x 53 cm)

Estimate $3,000-5,000

PROVENANCE
Sutton Lane, London

101



102

101 **CALLUM INNES** b. 1962
Agitated Vertical (Black), 2000
oil on linen
37 1/8 x 36 in. (94.3 x 91.4 cm)
Signed, titled and dated “Callum Innes ‘00, Agitated Vertical” on the overlap.

Estimate $10,000-15,000

PROVENANCE
Sean Kelly Gallery, New York

102 **MARK TITCHNER** b. 1973
Memory as a Bayonet, 2006
resin, jesmonite, wood, plaster, paint and candles on Masonite
73 x 49 3/4 in. (185.4 x 126.4 cm)
Signed and titled “Mark Titchner, ‘Memory as a Bayonet’” on the reverse.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist

103

104

(i)

(ii)

103 **RICCI ALBENDA** b. 1966

Portals to Another Dimension (Mersh. Positive), 2000
fiberglass
40 1/2 x 40 x 6 in. (102.9 x 101.6 x 15.2 cm)
Signed, titled, numbered and dated "portal to another dimension, Mersh. positive, 2000 R Albenda 2/3" on the reverse. This work is number two from an edition of three.

Estimate $15,000-20,000

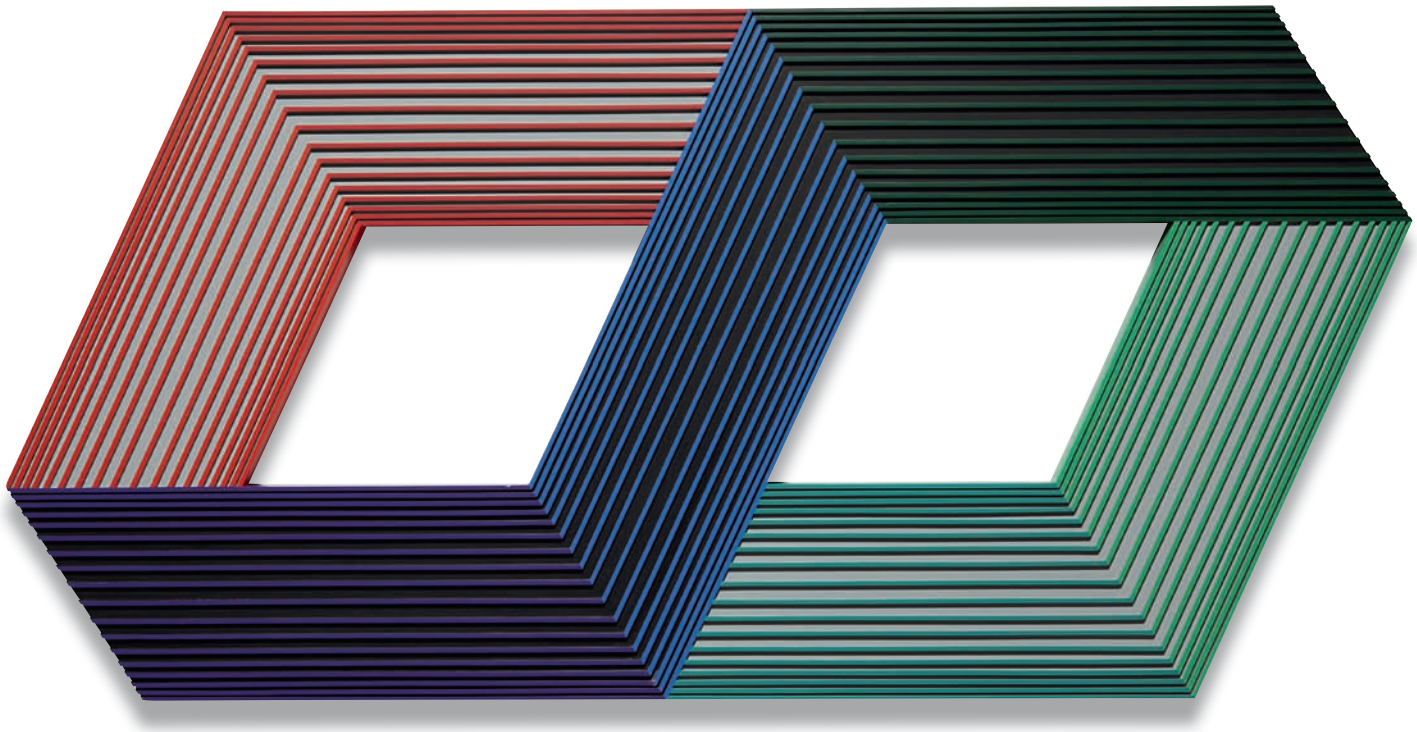
PROVENANCE
Andrew Kreps Gallery, New York
Jack Tilton Gallery, New York

104 **MICHAELA MEISE** b. 1976

Two works: i) *Sister MM|S 45;* ii) *Also,* 2004
acrylic, resin and lacquer on block board
i) 87 3/8 x 17 3/8 x 16 7/8 in. (221.9 x 44.1 x 42.9 cm) ii) 87 3/8 x 17 1/2 x 17 3/8 in. (221.9 x 44.5 x 44.1 cm)
i) Signed, titled and dated "Sister 2004, Meise" on the bottom. ii) Signed, titled and dated "Also 2004, Meise" on the bottom.

Estimate $15,000-20,000

PROVENANCE
Galerie Johann König, Berlin



105 **RICHARD ANUSZKIEWICZ** b. 1930
Inner Reds and Inner Greens, 1990
enamel on wood construction
38 1/2 x 80 in. (97.8 x 203.2 cm)
Signed, dated and numbered "873, Richard Anuszkiewicz, 1990" on the reverse.

Estimate $25,000-35,000

PROVENANCE
ACA Galleries, New York

EXHIBITED
New York, *Richard Anuszkiewicz, Constructions and Paintings: 1986 - 1991,* ACA Galleries, 25 April - 18 May 1991

LITERATURE
Bush, Martin H. *Richard Anuszkiewicz: Constructions and Paintings, 1986-1991.* New York, NY: ACA Galleries, 1991. Illustrated in color

106

107

106 **CHEYNEY THOMPSON** b. 1975
1998 (CT-0318), 2004
acrylic on linen
32 x 46 in. (81.3 x 116.8 cm)
Signed, titled and dated ""1998" Cheyney Thompson 2004" on the overlap.

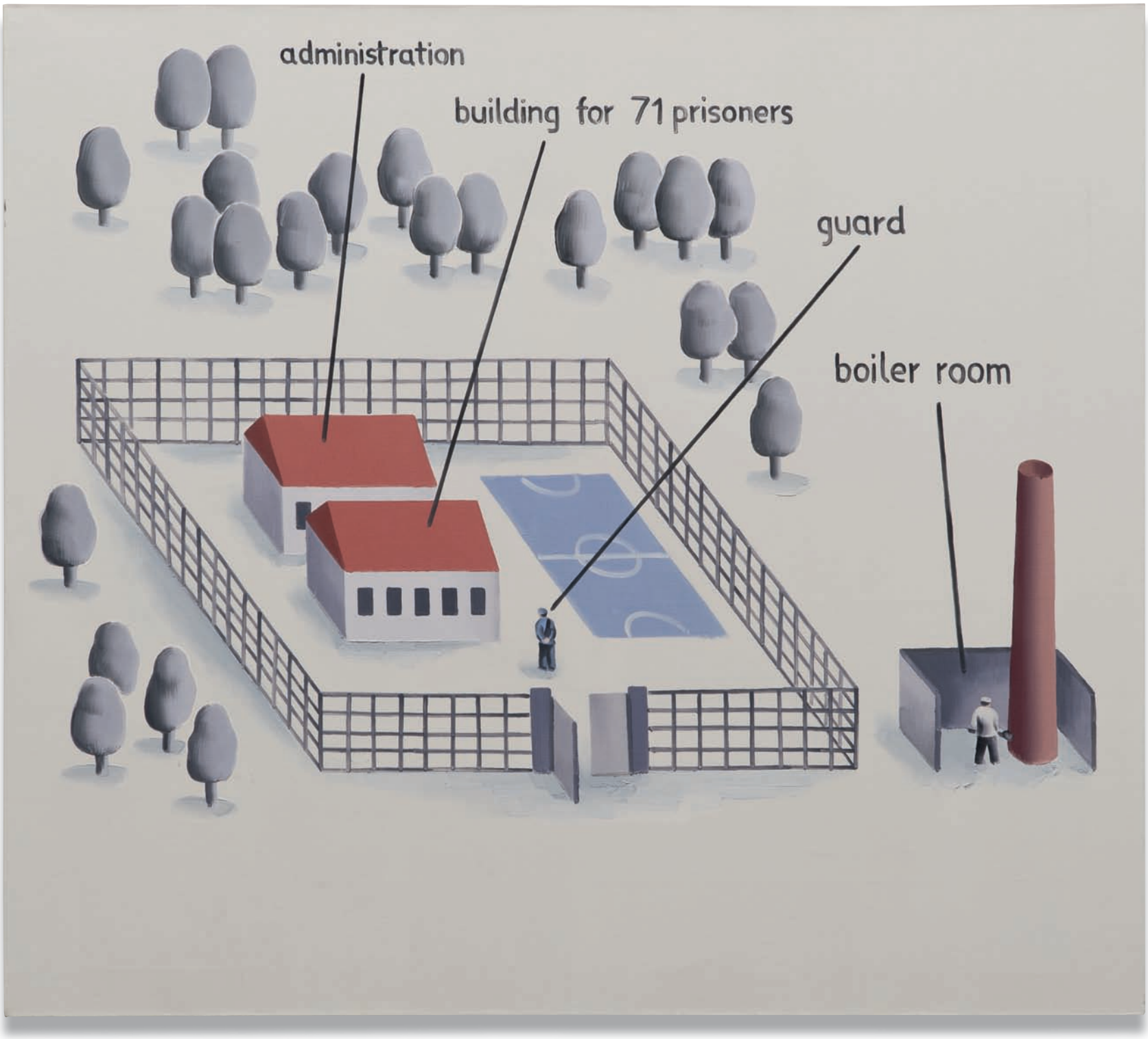
Estimate $4,000-6,000

PROVENANCE
Andrew Kreps Gallery, New York

107 **CHEYNEY THOMPSON** b. 1975
1998 (CT-0317), 2004
acrylic on linen
16 x 20 in. (40.6 x 50.8 cm)
Signed, titled and dated ""1998" Cheyney Thompson 2004" on the overlap.

Estimate $2,500-3,500

PROVENANCE
Andrew Kreps Gallery, New York



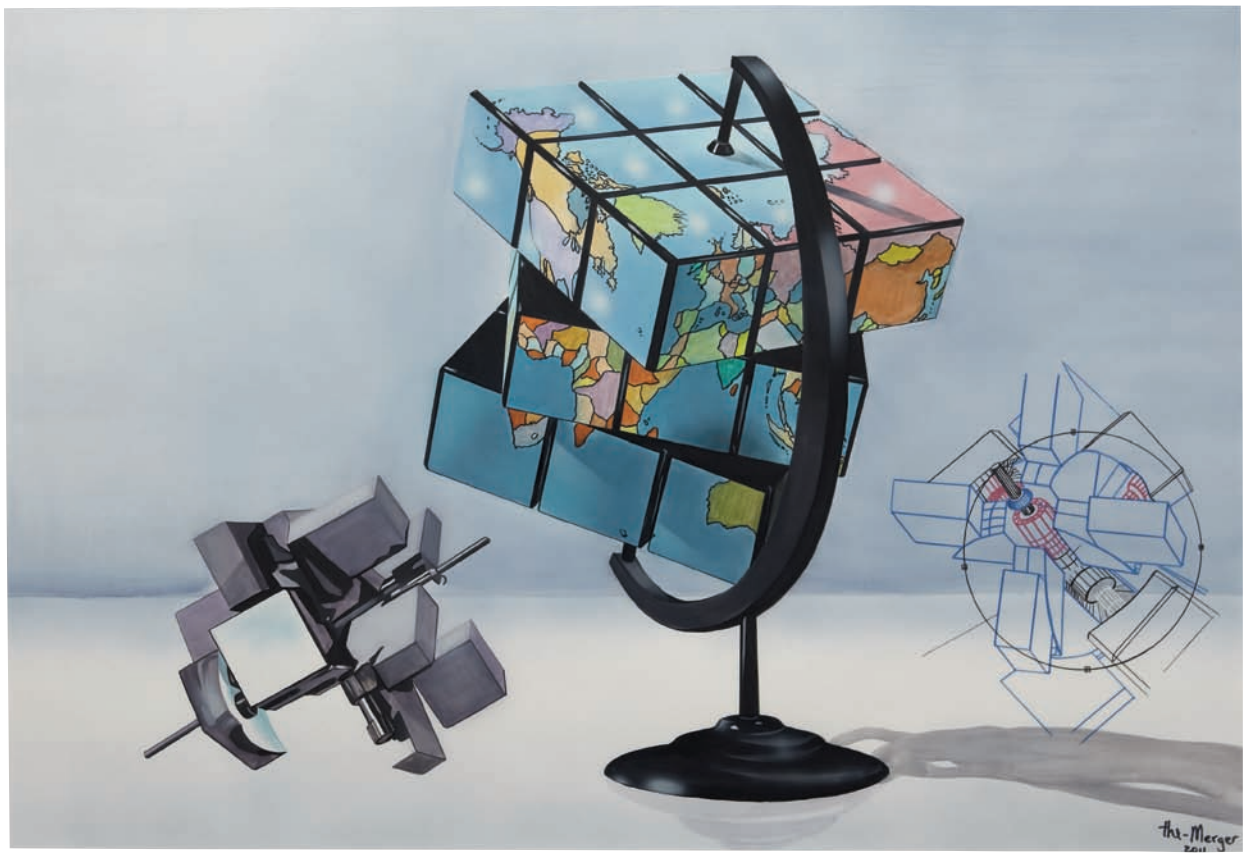
108 **MARCIN MACIEJOWSKI** b. 1974
Minimum Security Prison in Golesze, 2003
oil on linen
45 1/4 x 51 1/8 in. (115 x 130 cm)
Signed, titled and dated "Minimum Security Prison in Golesze, Marcin Maciejowski, 03" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Marc Foxx Gallery, Los Angeles

109

110



109 **BEREND STRIK** b. 1960
Tumbled City, 2005
stitched print on screen
36 x 68 in. (91.4 x 172.7 cm)
Signed, titled, dated and inscribed "Berend Strik Tumbled City 2005 Amsterdam" on the stretcher.

Estimate $10,000-15,000

PROVENANCE
Jack Tilton Gallery, New York

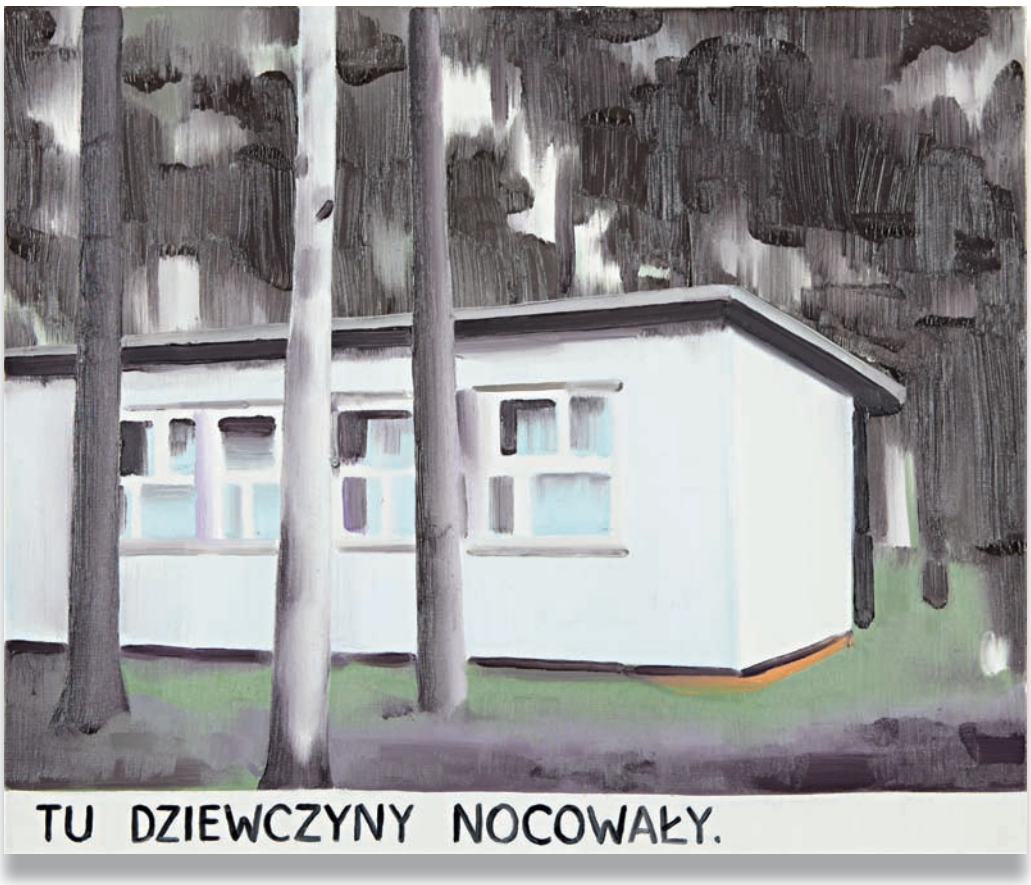
110 **THE MERGER** b. 1969, b. 1970, b. 1974
New Economic Order, 2011
watercolor on paper
27 1/2 x 39 3/8 in. (70 x 100 cm)
Signed and dated "The-Merger, 2011" lower right.

Estimate $6,000-8,000

PROVENANCE
Acquired directly from the artist

111

112



111 **MARCIN MACIEJOWSKI** b. 1974
Empty Gallery, 2004
oil on canvas
55 x 67 in. (139.7 x 170.2 cm)
Signed, titled and dated "Obciac Budzet Galerii, M. Maciejowski '04" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Galerie Meyer Kainer, Vienna

112 **MARCIN MACIEJOWSKI** b. 1974
The girls stayed there overnight, 2004
oil on canvas
19 1/2 x 23 5/8 in. (49.5 x 60 cm)
Signed, titled and dated "Tu Dziewczyny Nocowaly Przed Przekroczeniem Granicy, M. Maciejowski '04" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Galerie Meyer Kainer, Vienna

113

114

113 **OONA RATCLIFFE** b. 1975
I Can Be the River, 2004
acrylic on canvas
56 1/2 x 50 1/4 in. (143.5 x 127.6 cm)
Signed, titled and dated "Oona Ratcliffe 2004, I Can Be the River" on the reverse.

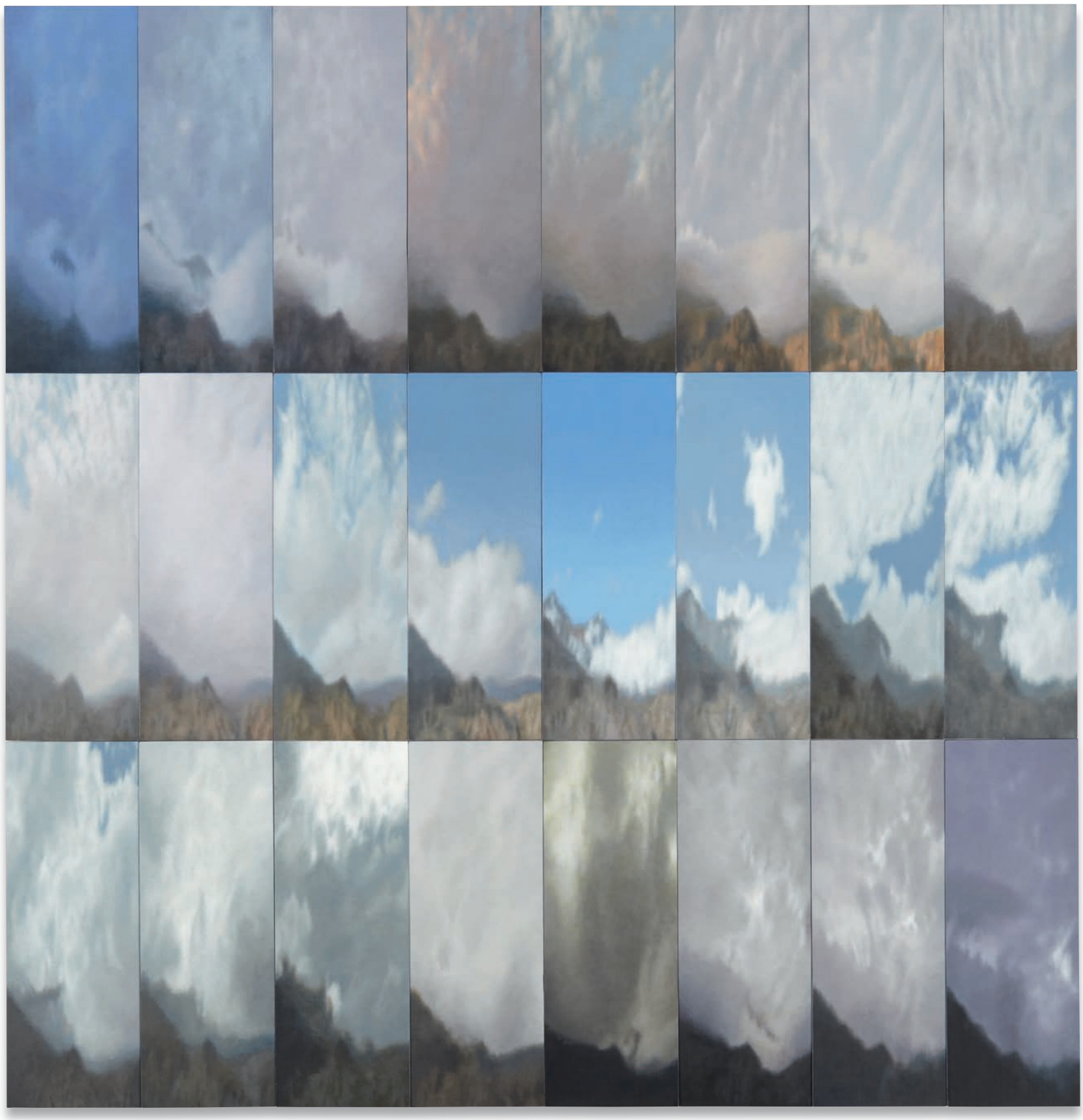
Estimate $6,000-8,000

PROVENANCE
Susan Inglett Gallery, New York
Private collection, New York

114 **CAMERON MARTIN** b. 1970
This Gift, 2004
oil and alkyd on canvas
30 x 40 in. (76.2 x 101.6 cm)
Signed, titled and dated ""This Gift", 2004, Cameron Martin" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Gallery Min Min, Tokyo
Greenberg Van Doren Gallery, New York



115 **PABLO CARDOSO** b. 1965

AM-PM, 2007

acrylic on wood in 24 parts

each 17 3/4 x 6 1/2 in. (45.1 x 16.5 cm); overall 53 1/8 x 51 7/8 in. (135 x 132 cm)

Each signed, titled and dated "'AM-PM', PABLO CARDOSO, 2007" and numbered of 24 on the reverse.

Estimate $8,000-12,000

PROVENANCE

DPM Gallery, Guayaquil

116

117

116 **MCDERMOTT AND MCGOUGH** b. 1952 and b. 1958
Solid Gold Emblem, Seal and Initial Rings (S.H.I.T/F.U.C.K), 1896, 2003
oil on linen
24 x 40 in. (61 x 101.6 cm)
Signed and dated "MacDermott and MacGough 1896" lower right. Dated "2003" on the overlap.

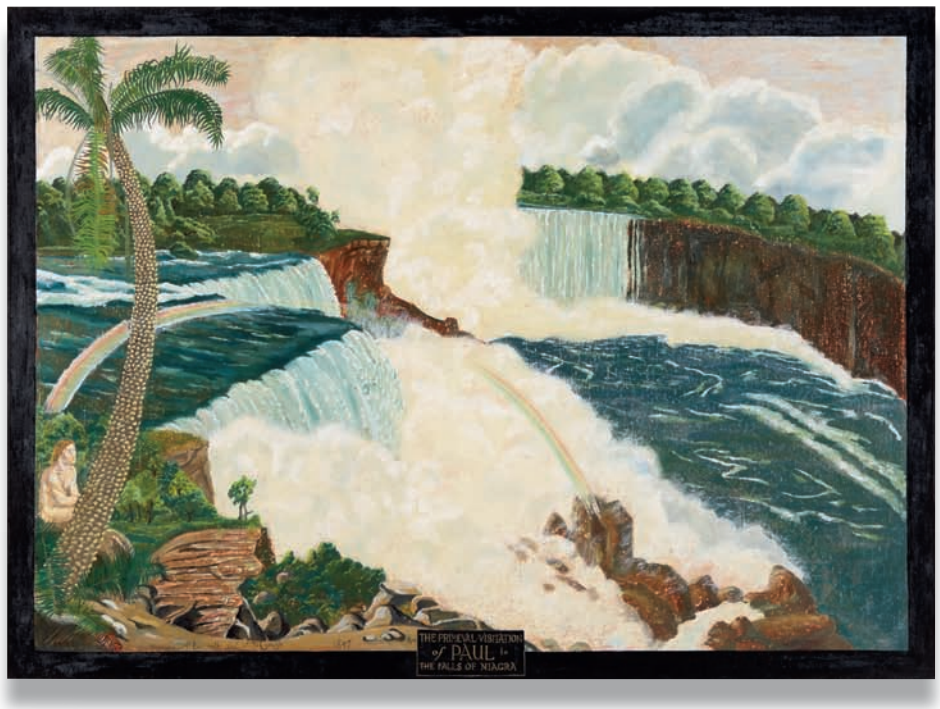
Estimate $7,000-9,000

PROVENANCE
Briggs Robinson Gallery, New York
Private collection, New York

117 **MCDERMOTT AND MCGOUGH** b. 1952 and b. 1958
Amori et Dolorum Sacrum, 1928, 2000
oil on linen in artist's wood frame
19 x 19 in. (48.3 x 48.3 cm)
Signed and titled "Amori et Dolori Sacrum MacD & MacG 1928" along the edges of the frame.

Estimate $5,000-7,000

PROVENANCE
Briggs Robinson Gallery, New York
Private collection, New York



118 **MCDERMOTT AND MCGOUGH** b. 1952 and b. 1958

Triptych: i) *The Primeval Visitation of Simon to Kaaterskill Falls;* ii) *The Primeval Visitation of Paul to the Falls of Niagara;* iii) *The Primeval Visitation of Matthew to Haines Falls,* 1985

i, ii) oil on linen; iii) oil on canvas

i) 86 x 21 in. (218.4 x 53.3 cm); ii) 64 x 46 in. (162.6 x 116.8 cm); iii) 86 x 21 in. (218.4 x 53.3 cm)

i) Signed, titled and dated "The Primeval Visitation of Simon to Kaaterskill Falls, Messrs McDermott & McGough 1848" lower edge and across the center. ii) Signed, titled and dated "The Primeval Visitation of Paul to the Falls of Niagara Messrs McDermottand McGough 1847" lower edge. iii) Signed, titled and dated "The Primeval Visitation of Matthew to Haines Falls, McDermott, McGough, 1853" lower edge and lower right.

Estimate $20,000-30,000

PROVENANCE

Lucio Amelio, Naples

Private collection, Boston

119

120

119 **JAMES NARES** b. 1953
Untitled, 1995
oil and enamel on paper
48 x 36 in. (121.9 x 91.4 cm)
Signed and dated "Nares 1995" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Paul Kasmin Gallery, New York
Private collection, New York

120 **JAMES NARES** b. 1953
Untitled, 1995
oil and enamel on paper
40 x 26 in. (101.6 x 66 cm)
Signed and dated "Nares 1995" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Paul Kasmin Gallery, New York
Private collection, New York

121

122

121 **NICK LOWE** b. 1980
K.O., 2004
acrylic on canvas
80 x 60 in. (203.2 x 152.4 cm)
Signed and dated "Nick Lowe 2004" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Black Dragon Society, Los Angeles

122 **MERLIN CARPENTER** b. 1967
Pieces of You, 2001
oil on canvas
76 3/4 x 76 3/4 in. (194.9 x 194.9 cm)
Signed, titled and dated "Merlin Carpenter, "Pieces of You" 2001" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Galerie Christian Nagel, Cologne

123

123 **ANTON HENNING** b. 1964
Untitled, 1991
oil on canvas in artist's frame
36 x 28 in. (91.4 x 71.1 cm)
Signed and dated "AH 91" lower right. Further signed and dated "ANTON HENNING, 1991" on the reverse.

Estimate $6,000-9,000

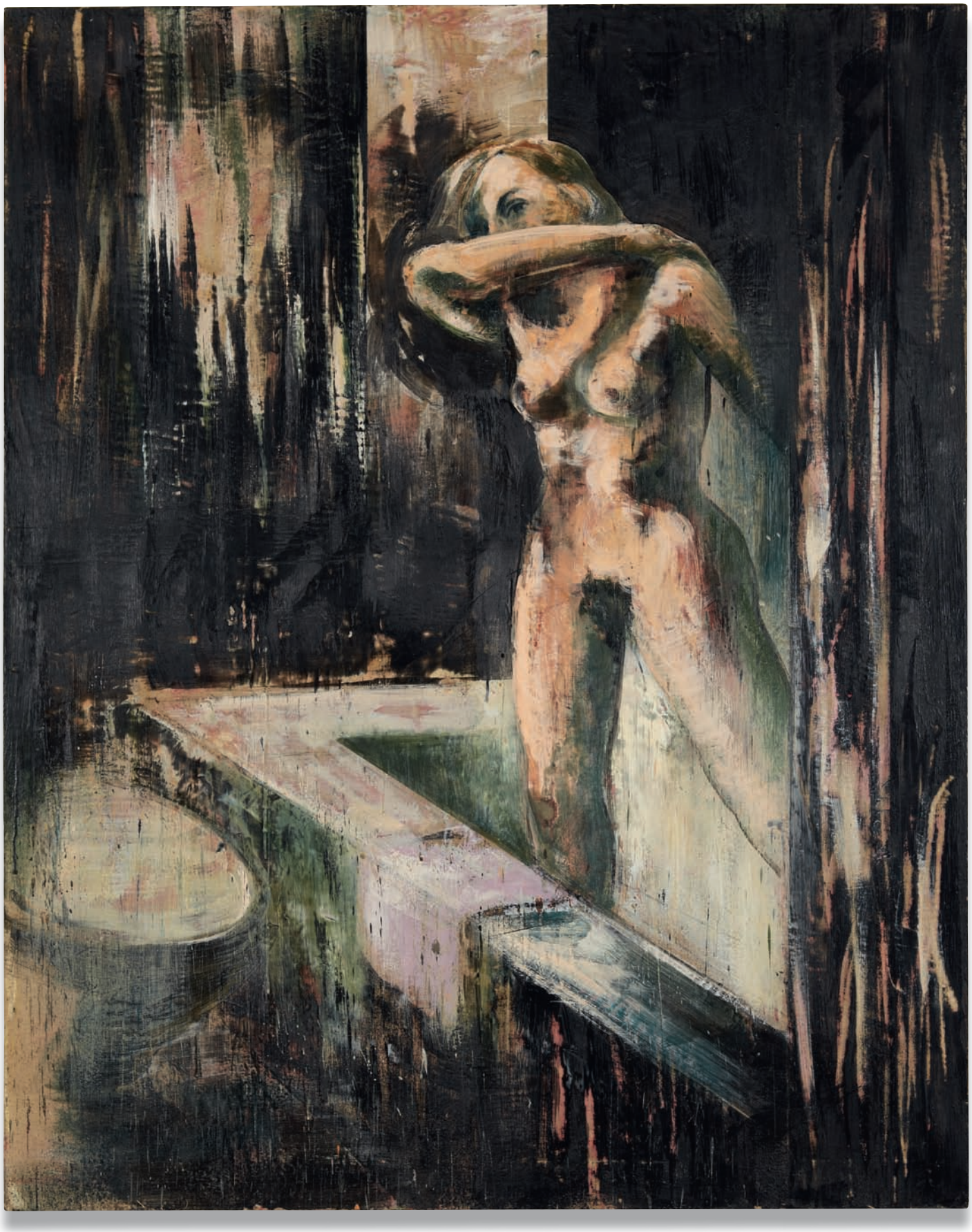
PROVENANCE
Vrej Baghoomian Gallery, New York
Private collection, New York

124

124 **DJORDJE OZBOLT** b. 1967
AC/DC, 2006
acrylic on panel
diameter 20 in. (50.8 cm)
Signed, titled and dated "Djordje Ozbolt, 2006, AC/DC" on the reverse.

Estimate $5,000-7,000

PROVENANCE
303 Gallery, New York

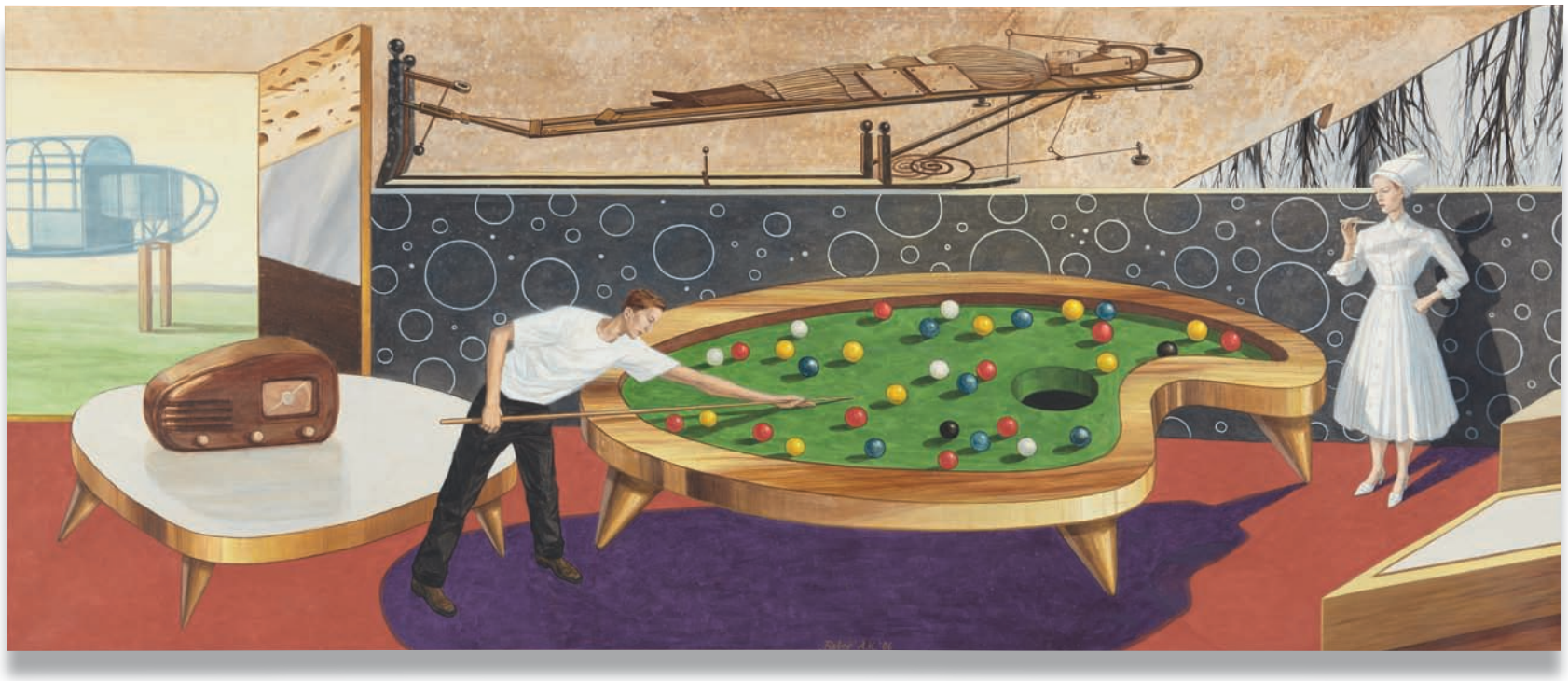


125 **TONY SCHERMAN** b. 1950
Phone Call For You, 1984
oil and wax on canvas
60 x 48 in. (152.4 x 121.9 cm)
Signed, titled and dated ""Phone Call For You" Scherman 1984" on the overlap.

Estimate $8,000-12,000

PROVENANCE
The Mayor Gallery, London

126



127

126 **AXEL KRAUSE** b. 1958
Fieber (Fever), 2007
acrylic on canvas
39 3/8 x 92 1/2 in. (100 x 235 cm)
Signed, titled and dated "Fieber A.K. '06" lower edge.

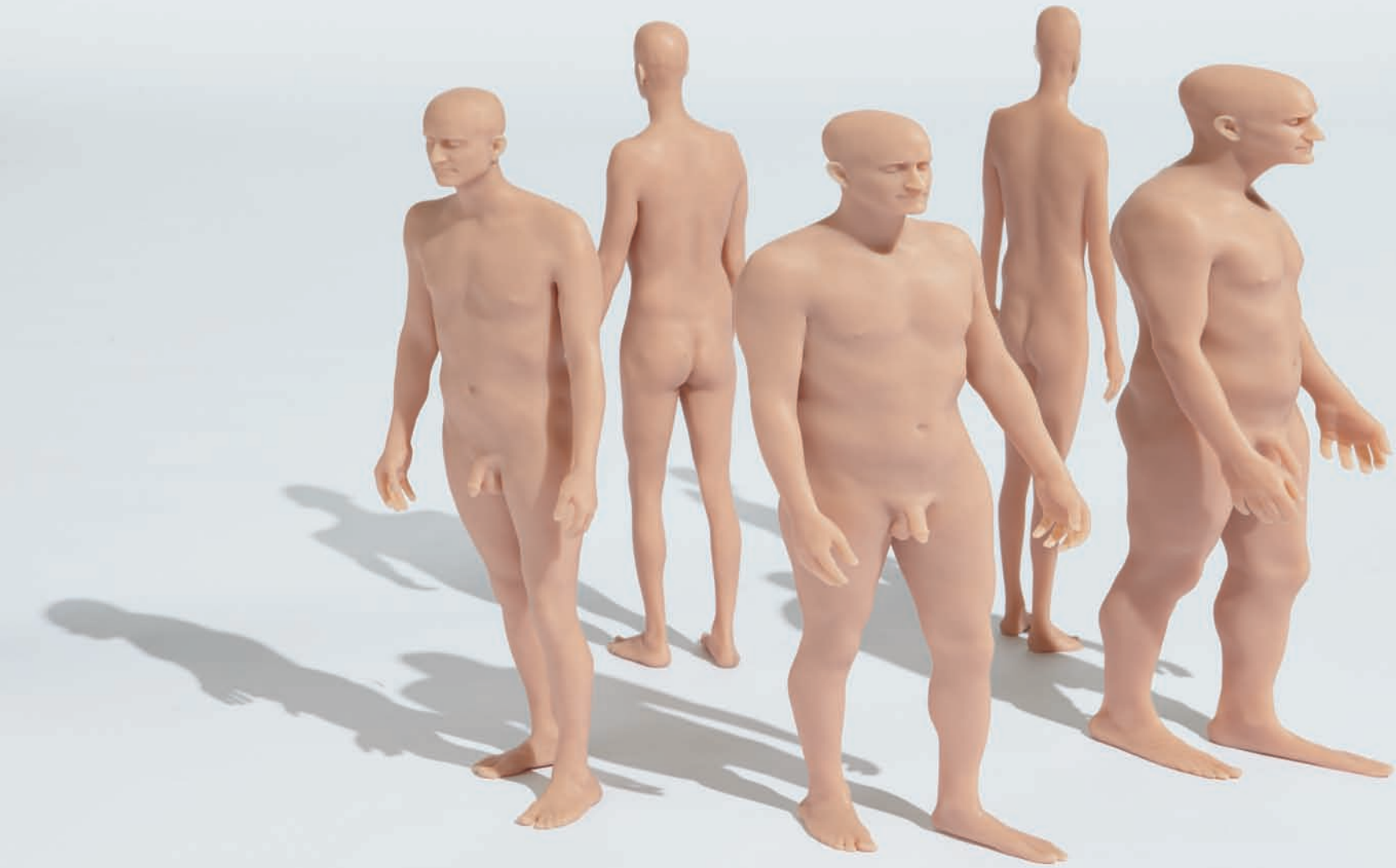
Estimate $12,000-18,000

PROVENANCE
Acquired directly from the artist
Private collection, New York

127 **AXEL KRAUSE** b. 1958
Die Sechs (The Six), 2007
acrylic on canvas
23 5/8 x 31 1/2 in. (60 x 80 cm)
Signed, titled and dated "Axel Krause Die Sechs 2007" lower edge. Further signed, titled and dated "Axel Krause 2007, 'Die Sechs'" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist
Private collection, New York

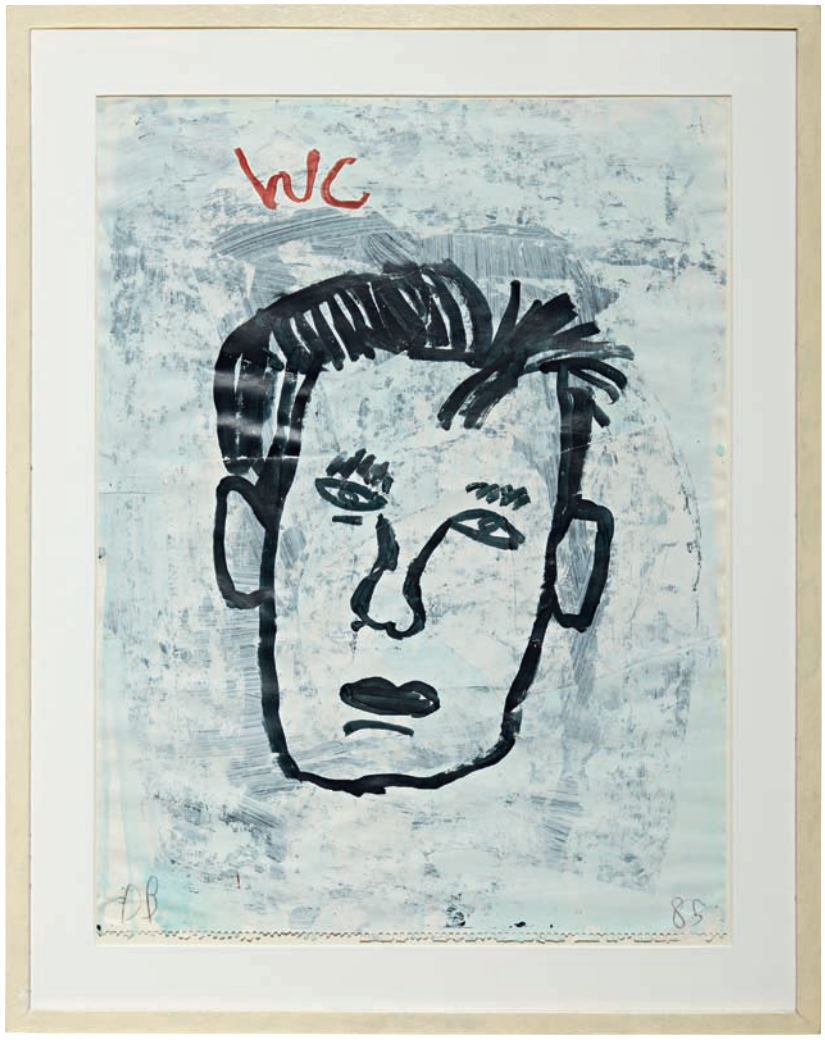


128 **RICHARD DUPONT** b. 1968
Point of Origin, 2008
pigmented resin in five parts
Dimensions variable. Each figure approximately 24 x 7 in. (61 x 17.8 cm)
This work is number two from an edition of three.

Estimate $25,000-35,000

PROVENANCE
Tracy Williams Gallery, New York
Acquired by the present owner from the above

129



129 **DONALD BAECHLER** b. 1956
Water Closet Drawing, 1985
gouache and collage on paper in artist's frame
29 x 23 in. (73.7 x 58.4 cm)
Signed and dated "DB 85" lower edge. Titled "WC" upper edge.

Estimate $5,000-7,000

PROVENANCE
Tony Shafrazi Gallery, New York
Pat Hearn Gallery, New York
Private collection, New York

130 **DONALD BAECHLER** b. 1956
Friendship and Trade (three flowers), 2006
gesso, Flashe and collage on paper
46 x 36 in. (116.8 x 91.4 cm)
Signed and dated "DB 2006" lower right.

Estimate $12,000-18,000

PROVENANCE
Galerie Thaddaeus Ropac, Paris
Rosenbaum Contemporary, Boca Raton

130

131 **ROBERT LONGO** b. 1953
Before Men in the Cities, 1976
monotype
18 3/4 x 6 3/4 in. (47.6 x 17.1 cm)
Signed, titled and dated "Before Men in the Cities Robert Longo 76" lower edge.

Estimate $7,000-9,000

PROVENANCE
Collins & Milazzo, New York
Brooke Alexander, New York
Private collection, New York

131

132

133

132 **MICHELANGELO PISTOLETTO** b. 1933
Mirror, 1992
silkscreen on Plexiglas mirror
23 3/4 x 17 3/8 in. (60.3 x 44.1 cm)
Signed and numbered "Pistoletto 117/150" on the reverse. This work is number 117 from an edition of 150.

Estimate $4,000-6,000

PROVENANCE
Private collection, Paris

133 **KERRY JAMES MARSHALL** b. 1955
Study for Vignette #6, 2006
graphite, ink and watercolor on paper
7 1/4 x 10 1/2 in. (18.4 x 26.7 cm)

Estimate $8,000-10,000

PROVENANCE
Jack Shainman Gallery, New York

134

134 **MARCEL DZAMA** b. 1974
Three works: *2, 7, 8 (*from *14 Untitled Drawings),* 1999
ink and watercolor on paper
each 12 1/2 x 10 in. (31.8 x 25.4 cm)
Each signed “Marcel Dzama” lower right.

Estimate $9,000-12,000

PROVENANCE
Richard Heller Gallery, Santa Monica

135 **MARCEL DZAMA** b. 1974
Untitled, 2003
oil on canvas
16 x 20 in. (40.6 x 50.8 cm)
Signed “Marcel Dzama” lower right.

Estimate $8,000-12,000

PROVENANCE
Richard Heller Gallery, Santa Monica

135

136 **NORBERT SCHWONTKOWSKI** b. 1949
Der grüne Affe, 2005
oil on canvas
59 x 39 1/4 in. (149.9 x 99.7 cm)
Signed and dated "Schwontkowski, 2005" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Contemporary Fine Arts, Berlin

136

137

137 **MARCEL DZAMA** b. 1974
Your Cities Will Burn, 2007
acrylic on canvas
8 x 6 in. (20.3 x 15.2 cm)
Signed "marcel DZAMA" lower turnover edge. Further signed, titled and dated "marcel DZAMA 2007, Your Cities Will Burn" on the stretcher.

Estimate $5,000-7,000

PROVENANCE
Sies + Höke Gallery, Düsseldorf

138

138 **AL HANSEN** 1927-1995
Maciunas non è qua, 1991
acrylic on panel
25 7/8 x 25 7/8 in. (66 x 66 cm)
Signed “Al Hansen” on the reverse.

Estimate $6,000-8,000

PROVENANCE
Private collection, Italy

EXHIBITED
Milan, *Al Hansen: Life is Fluxus,* Lattuada Studio Gallery, 6 February- 30 March 2003

LITERATURE
Zanfi, Claudia, *Al Hansen: Life is Fluxus,* Ed. Morra,2002, p 82. Illustrated in color.

139

139 **PETER TUNNEY** b. 1961
BLAH BLAH BLAH, 2011
acrylic and collage of burned dictionary pages on canvas
40 x 30 in. (101.6 x 76.2 cm)
Signed, dated and inscribed “From “Dictionary Daze” 2011 P Tunney” lower edge.
Further signed, dated and inscribed “Guaranteed original work of art by PTunney created @ the 70 Franklin St Studio NYC, created 2011” on the reverse.

Estimate $6,000-8,000

PROVENANCE
Acquired directly from the artist

EXHIBITED
Venice, Kana Manglapus Projects; New York, 70-73 Franklin Street, *Dictionary Daze: An Exploration of the Lexicon, Ato Z*, March- September 2011

140 **MICHAEL RAY CHARLES** b. 1967

(Forever Free) To Be or Not to Be, 1997

acrylic latex, stain and copper penny on canvas

59 3/4 x 47 1/4 in. (151.8 x 120 cm)

Signed and dated "Michael Ray Charles 97" lower right.

Estimate $8,000-12,000

PROVENANCE

Tony Shafrazi Gallery, New York

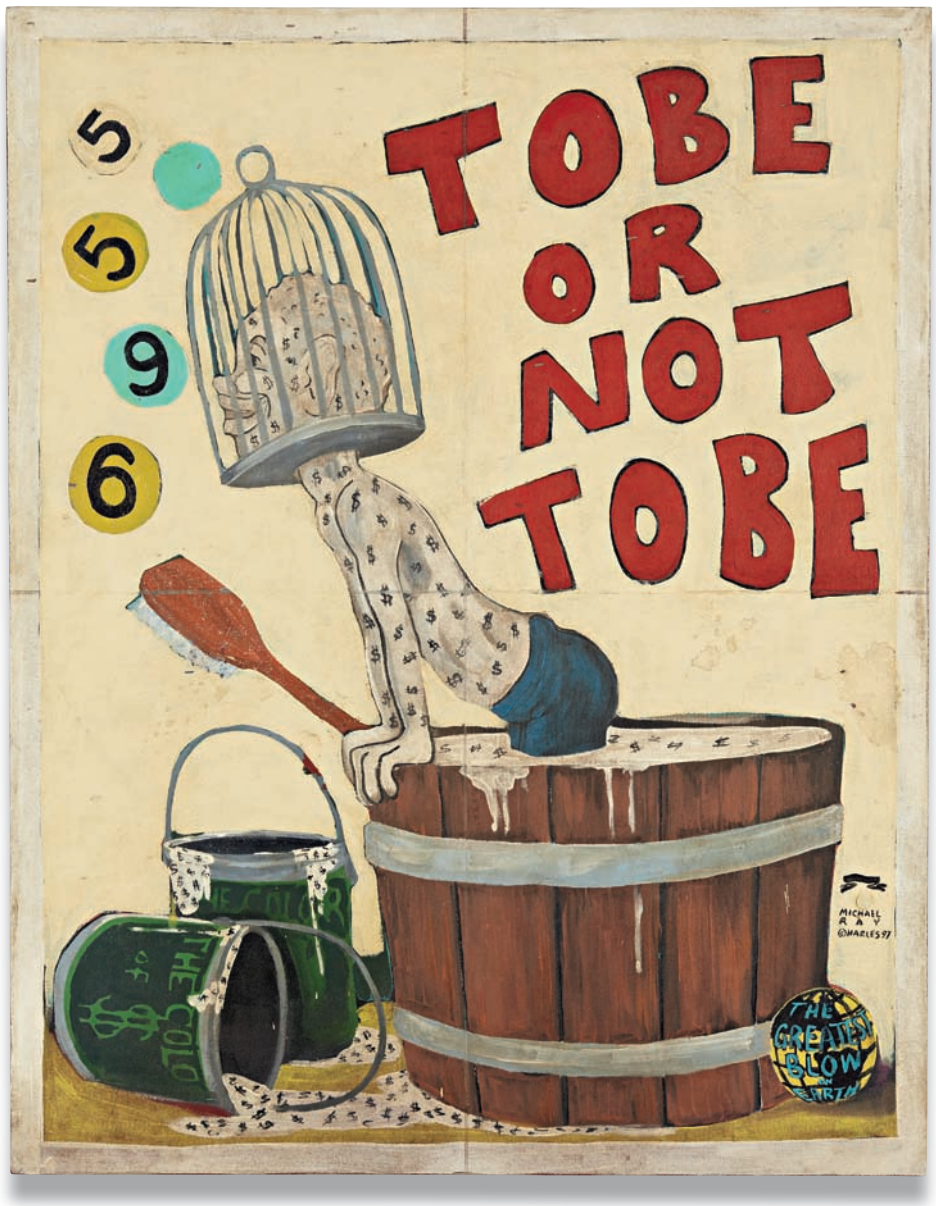
EXHIBITED

New York, Tony Shafrazi Gallery, *Michael Ray Charles: New Paintings and Sculptures,* September 20 - October 25, 1997

LITERATURE

Reid, Calvin., and Tony Shafrazi. *Michael Ray Charles*. New York: Tony Shafrazi Gallery, 1998.

140



141

141 **MICHAEL RAY CHARLES** b. 1967

(Forever Free) Affirmative Fears Affirmative Tears, 1997

acrylic latex, stain and copper penny on paper

60 x 36 in. (152.4 x 91.4 cm)

Signed and dated "Michael Ray Charles 97" lower right.

Estimate $7,000-9,000

PROVENANCE

Tony Shafrazi Gallery, New York

EXHIBITED

New York, Tony Shafrazi Gallery, *Michael Ray Charles: New Paintings and Sculptures,* September 20 - October 25, 1997

LITERATURE

Reid, Calvin., and Tony Shafrazi. *Michael Ray Charles*. New York: Tony Shafrazi Gallery, 1998.

142

142 **DMITRY SHORIN** b. 1971
Margherita, 2011
oil on canvas
37 3/8 x 58 1/4 in. (95 x 148 cm)
Signed and dated "Shorin D. '11" lower right. Further signed, titled and dated "Dmitrii Shorin, Margherita, 2011" on the reverse.

Estimate $10,000-15,000

PROVENANCE
Gallery Fine Art, Moscow

143 **MICHEL CHEMIAKIN** b. 1943
Carnaval de St. Petersbourg (from *Venetian Carnivals* series), 1990
oil on canvas
45 1/8 x 35 1/8 in. (114.6 x 89.2 cm)
Signed and dated "M. Chemiakin 1990" lower right. Further signed, titled and dated "M. Chemiakin, 1990, From series: Venetian Carnivals" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Christie's South Kensington, Post-War and Contemporary Art, 5 December 2005
Acquired by the present from the above

144 **SANDRA SCOLNIK** b. 1968
Self-Portrait in Yellow Bedroom, 1998
oil on panel
10 1/2 x 9 1/4 in. (26.7 x 23.5 cm)
Signed "Sandy Scolnik" on the reverse.

Estimate $5,000-7,000

PROVENANCE
CRG Gallery, New York
Private collection

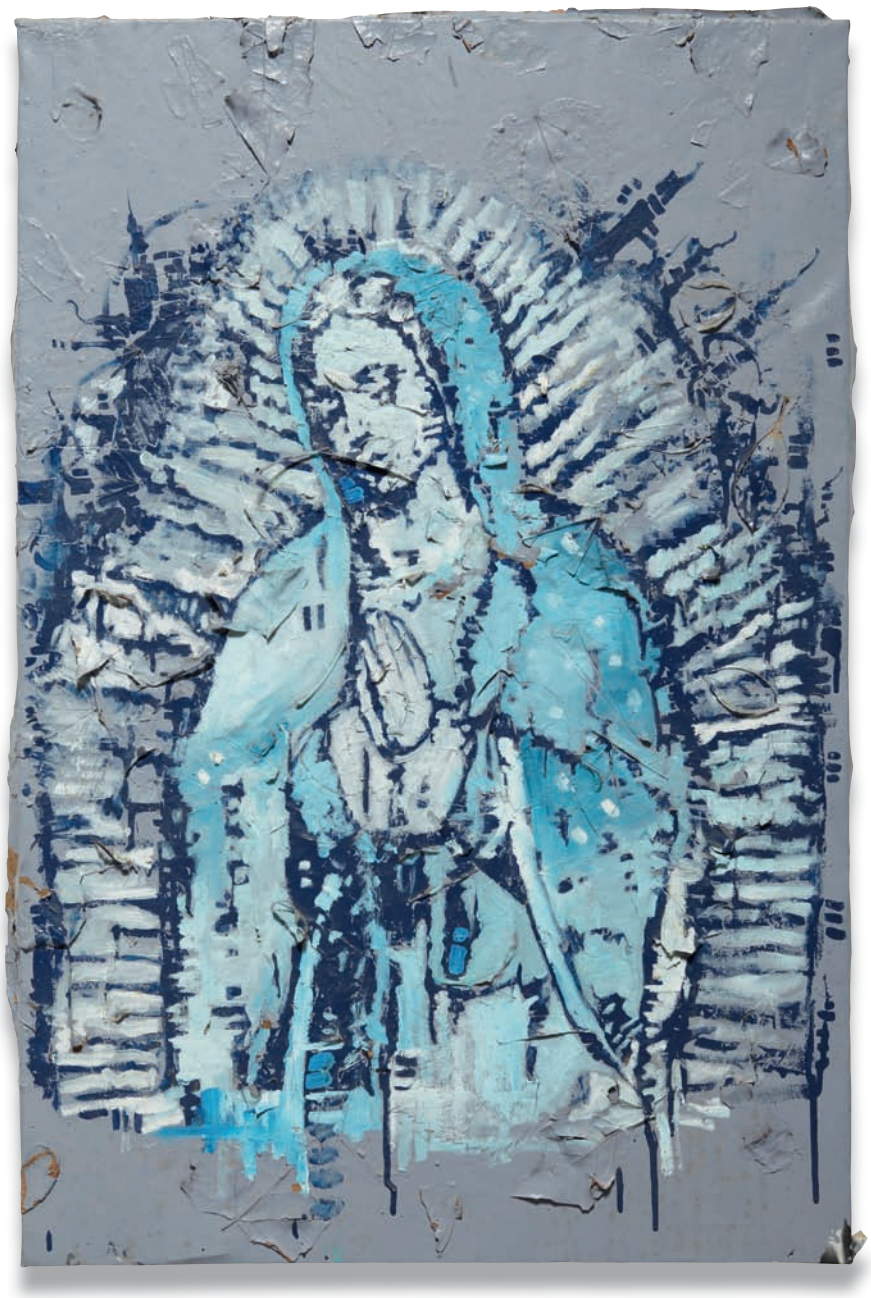
143

144

145 **RETNA** b. 1979
Untitled (La Virgen), 2000
mixed media on canvas
36 x 24 in. (91.4 x 61 cm)

Estimate $15,000-20,000

PROVENANCE
Acquired directly from the artist
Private collection

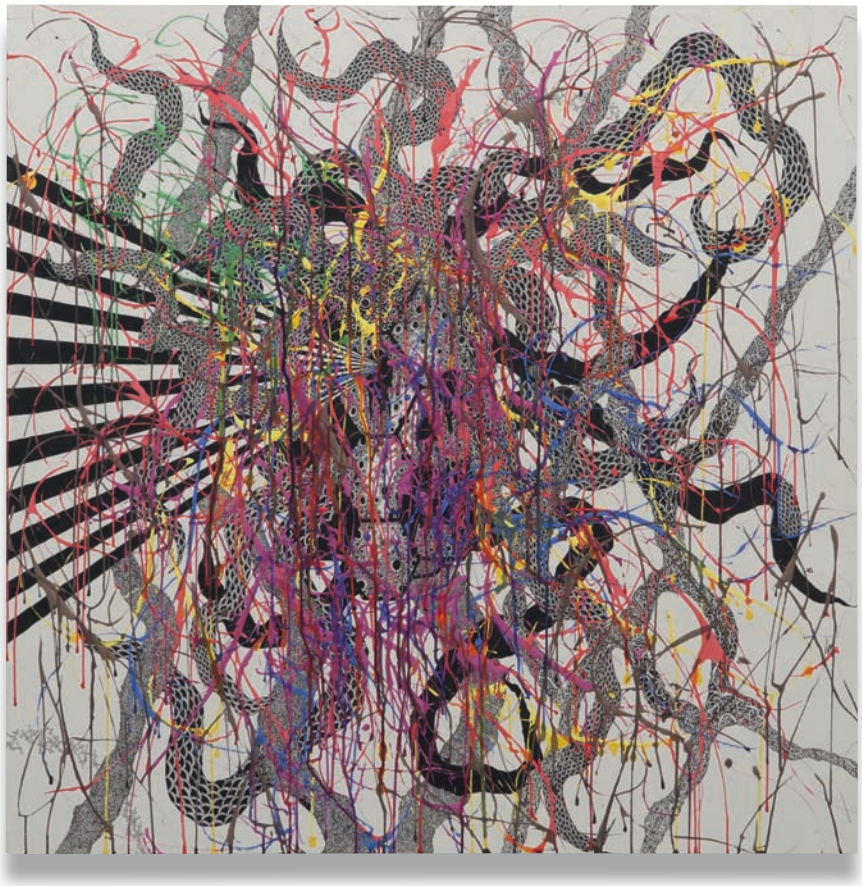


146

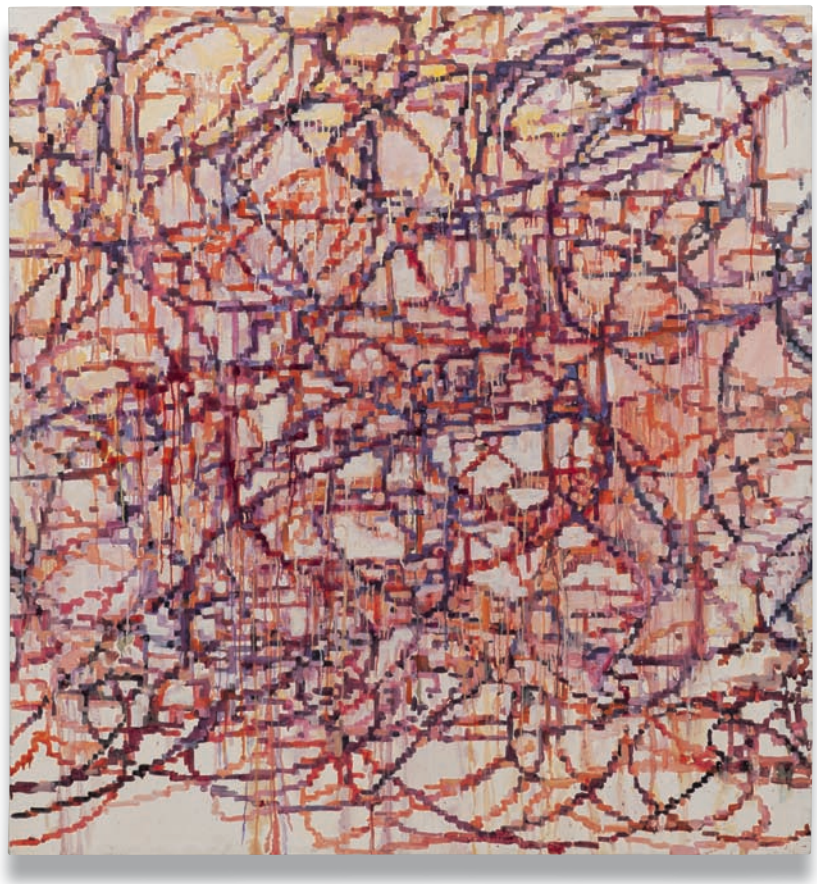
146 **MIMMO ROTELLA** 1918-2006
La danzatrice, 2004
decollage on canvas
12 3/8 x 8 3/8 in. (31.4 x 21.3 cm)
Signed “Rotella” lower left. Titled and dated “La danzatrice, 2004” on the reverse.
This work is accompanied by a certificate of authenticity.

Estimate $4,000-6,000

147



148



147 **PETER WU** b. 1976
Skeleton Skeleton Kissed Kissed To To The The Steel Steel Rail Rail, 2005
ink, watercolor and ultraviolet varnish on paper mounted on wood
48 x 48 in. (121.9 x 121.9 cm)

Estimate $6,000-8,000

PROVENANCE
Patrick Painter, Inc., Santa Monica

148 **STEVE HURD** b. 1956
Untitled (Outburst series) 1, 2004
oil on canvas
54 3/8 x 51 1/4 in. (138.1 x 130.2 cm)
Signed "Steve Hurd" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Rosamund Felsen Gallery, Santa Monica

149 **SULING WANG** b. 1968
Night Soul, 2004
acrylic on canvas
87 3/4 x 115 1/4 in. (222.9 x 292.7 cm)
Signed and dated "Suling Wang 2004" on the overlap.

Estimate $12,000-18,000

PROVENANCE
Victoria Miro Gallery, London

150

150 **MA HAN** b. 1968

Mushroom Cloud- White No. 2, 2006
fiberglass, rice, acrylic and varnish
46 x 25 x 28 in. (116.8 x 63.5 x 71.1 cm)
Signed, titled and dated “Mushroom Cloud- White No. 2, Ma Han, 2006” underneath the upper structure.

Estimate $5,000-7,000

PROVENANCE
Private collection

151 **MA HAN** b. 1968

Today’s Landscape-Fan No.3, 2007
barbed wire, fiberglass, rice, acrylic and enamel on canvas
71 x 63 in. (180.3 x 160 cm)
Signed and dated “Ma Han 2007” lower left. Further signed, titled and dated “Ma Han, 2007, Today's Landscape- Fan No.3, Ma Han 2007” on the reverse.

Estimate $8,000-12,000

PROVENANCE
Private collection

151

152

153

152 **CHRISTIAN HOLSTAD** b. 1972
House Training #21, 2006
wool, leather, mohair, polyester, rubber, foam and linen
42 x 15 x 21 in. (106.7 x 38.1 x 53.3 cm)

Estimate $7,000-9,000

PROVENANCE
Daniel Reich Gallery, New York

153 **VALERIE HEGARTY** b. 1967
Early American Chair (snow pedestal), 2006
foam core, paper, paint, glue gel
48 x 34 x 37 in. (121.9 x 86.4 x 94 cm)

Estimate $5,000-7,000

PROVENANCE
Guild & Greyshkul Gallery, New York

154

155

154 **ZHENG DELONG** b. 1976
Yellow Dog II, 2006
oil on canvas
70 3/4 x 59 1/4 in. (179.7 x 150.5 cm)
Signed, dated and annotated "06. 16, Zheng Delong, cheng du in China" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Private collection

155 **ZHENG DELONG** b. 1976
Dog II, 2006
oil on canvas
59 x 35 5/8 in. (149.9 x 90.5 cm)
Signed, dated and annotated "06. 10, Zheng Delong, cheng du in China" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Private collection

156 **FUTURA 2000 (LENNY MCGURR)** b. 1955
Grammatical Error, 1985
spray enamel and acrylic on canvas
50 1/4 x 53 3/4 in. (127.6 x 136.5 cm)
Signed, titled and dated "Futura 2000, 1/85, Grammatical Error" on the reverse.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist

157 **FUTURA 2000 (LENNY MCGURR)** b. 1955
Working on a Perfect Game, 1985
spray enamel and acrylic on canvas
74 x 74 in. (188 x 188 cm)
Signed, titled and dated "Futura 2000, 1985, "Working on a Perfect Game"" on the reverse.

Estimate $15,000-20,000

PROVENANCE
Acquired directly from the artist

156

157

ACTION AUCTIONEER
PHILLIPS
work of art
THE NEXT GREAT ARTIST
ART CRITIC
Jerk of art
OCCUPY CYBERTRON
GWIN EMPIRE
BAD ACID
SICKED METAL
唐人街
GAY EMPIRE
GAY EMPIRE
MORDROS
TYROS
CHRONOS
DAEMOS
BITCH
You didn't get to fuck
MONSTERS IN DRAG
MISS THING
THE CREATURE
EROS
RAIDERS of the LOST ARK
SUCKREALM 6000
SUCKADELIC
FLY AND RUTHLESS
GAY EMPIRE
GALACTIC JERKBAGS
THE SPACE WAR
PROTO-VILLAIN
THE SURGE
FIRE AND ICE
STEAM VS ANALOG
ORIGINAL VILLAINS
MARY PAPERS
SUCKADELIC
BOOTLEG EMPIRE
SUCKLORD 600

159

160

i)

ii)

159 **ECKART HAHN** b. 1971
Black Candles, 2011
acrylic on canvas
19 5/8 x 15 3/4 in. (50 x 40 cm)
Signed and titled “Black Candles, Hahn” on the reverse.

Estimate $4,000-6,000

PROVENANCE
Private collection, New York

158 **SUCKLORD** b. 1969
78 works, 2005-2011
70 resin figurines, two vinyl figurines, printed cardboad and plastic packaging, four photographs, two printed catalogues
Dimensions variable.

Estimate $6,000-8,000

PROVENANCE
Acquired directly from the artist

160 **PALOMA VARGA-WEISZ** b. 1966
Two works: *Hund mit rosa Wolke, Pinky Face with Bubble,* 2004
watercolor on paper
each 24 x 20 in. (61 x 50.8 cm)
i) Signed and dated “Paloma Varga Weisz 2004” on the reverse;
ii) Signed and dated “Paloma Varga Weisz Sept 2004” on the reverse.

Estimate $3,000-5,000

PROVENANCE
Galerie Konrad Fischer, Düsseldorf
Private collection

161

161 **EMMETT F. POTTER III** b. 1970

Resistance is Futile, 2012

three 100 lb. inert bombs, mirrored and translucent powder coat

each 41 1/2 x 8 x 8 in. (105.4 x 20.3 x 20.3 cm)

Each signed “EFPIII” on the base.

Estimate $4,000-6,000

PROVENANCE

Acquired directly from the artist

162 **COPE2, TKID, AND GHOST** b. 1968, b. 1961 and b. 1964

Six works: *New York Art; Made in America; Bronx Hell Y’all; BX Express; Untitled; We’re Here to Play,* 2012

spray paint and acrylic on MTA Subway map

each 32 1/2 x 23 in. (82.6 x 58.4 cm)

New York Art: Signed “COPE” upper left, titled “New York Art” along the center; *Made in America:* Signed and titled “Made in America, COPE” near upper edge; *Bronx Hell Y’all, BX Express:* Signed “TKID 170” lower right, titled upper edges; *Untitled:* Signed “Ghost” upper left; *We’re Here to Play:* Signed “Ghost” upper left, titled “We’re Here to Play” lower edge.

Estimate $5,000-7,000

PROVENANCE

Acquired directly from the artists

163 **FEDERICO SOLMI** b. 1973

Douche Bag City, 2009-2010

15 looped video animations, LCD panels in artist's frames

overall 72 1/2 x 158 in. (184.2 x 401.3 cm)

This work is number five from an edition of five.

Estimate $12,000-18,000

PROVENANCE

Acquired directly from the artist

164

165

164 **GHOST** b. 1964
Popeye, 2012
mixed media on canvas
53 x 72 in. (134.6 x 182.9 cm)
Signed and dated "2012, Ghost" on the reverse.

Estimate $3,500-4,500

PROVENANCE
Acquired directly from the artist

165 **COPE2** b. 1968
Royalty, 2012
mixed media on canvas
40 x 60 in. (101.6 x 152.4 cm)

Estimate $4,000-6,000

PROVENANCE
Acquired directly from the artist

166

A PORTION OF THE PROCEEDS FROM THE SALE OF THIS LOT WILL BENEFIT CHARITY WATER. THIS LOT WILL BE OFFERED WITHOUT RESERVE.

166 **GREG HABERNY** b. 1970
Times Square 1984, 2012
enamel, oil, marker and dirt on sheet metal mounted on wood, in artist's painted wood frame
45 x 34 in. (114.3 x 86.4 cm)
Signed, titled and dated "2012, Greg Haberny, Times Sq 1984" on the reverse.
Further signed, dated and inscribed "G. Haberny, 2012, NY NY" on the stretcher.

Estimate $3,000-4,000 ●

PROVENANCE
Acquired directly from the artist

167

167 **MICHAEL SCOGGINS** b. 1973
One Free Car Wash!, 2006
Prismacolor markers on paper
56 x 44 1/4 in. (142.2 x 112.4 cm)
Signed, titled, inscribed and dated ""One Free Car Wash!", Michael Scoggins, 2006, The owner of this work has the, Right to obtain 1 FREE CAR WASH, From this Artist (Michael Scoggins) by, returning (redeeming) this work (coupon) to the Artist (Michael Scoggins)., 9/25/06 MS" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Freight + Volume Gallery, New York

168

168 **JUSTIN LIEBERMAN** b. 1977
Lost at Sea, 2004
mixed media on paper
30 x 22 in. (76.2 x 55.9 cm)

Estimate $3,000-5,000

PROVENANCE
Zach Feuer Gallery, New York

169

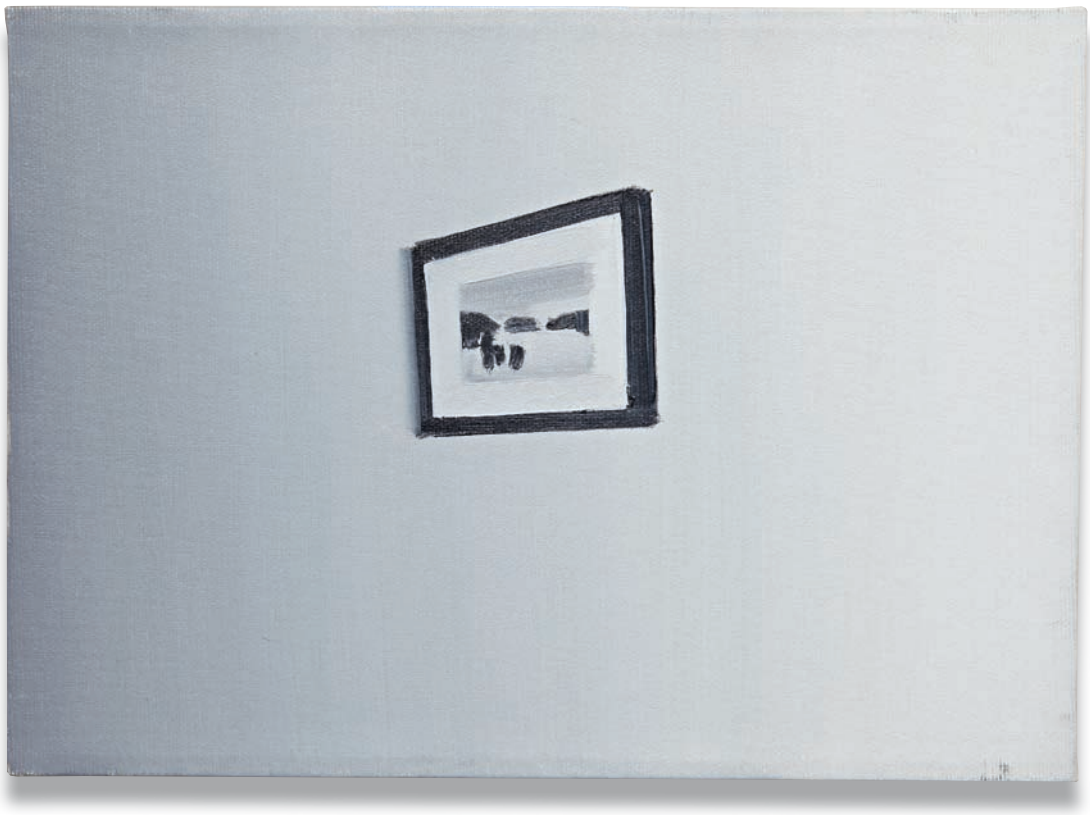
169 **MARLENE DUMAS** b. 1953
World Cup SA 2010, 2009
watercolor, paper collage and tape on paper
25 5/8 x 19 1/2 in. (65.1 x 49.5 cm)
Signed and dated "M Dumas 2009" lower right and titled "World Cup SA 2010" lower left.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist

170

171



170 **CHRISTIAN HIDAKA** b. 1977
Untitled (Little Pink Cave), 2007
oil on canvas
28 x 32 in. (71.1 x 81.3 cm)
Signed, dated and inscribed “WARD, 2007, Ridley Road” on the reverse.

Estimate $5,000-7,000

PROVENANCE
Patricia Low Contemporary, Gstaad

171 **RAFAL BUJNOWSKI** b. 1974
Untitled (from Walls and Paintings), 2003
oil on canvas
10 x 14 in. (25.4 x 35.6 cm)
Signed and dated “BUJNOWSKI, 2003” on the reverse.

Estimate $4,000-6,000

PROVENANCE
Raster Gallery, Warsaw
Private collection

172

173

172 **LEE UFAN** b. 1936
Dialogue, 2006
watercolor on paper
22 1/2 x 30 3/8 in. (57 x 77 cm)
Signed and dated "L. Ufan '06" lower right.

Estimate $12,000-18,000

PROVENANCE
Galerie Micheline Szwajcer, Antwerp

173 **TIM BAVINGTON** b. 1966
Wayward #1, 2005
acrylic on canvas
34 x 85 in. (86.4 x 215.9 cm)
Signed, titled and dated "'Wayward #1' Tim Bavington '05" on the overlap.

Estimate $7,000-9,000

PROVENANCE
Mark Moore Gallery, Culver City

THE PROCEEDS FROM THE SALE OF THESE LOTS WILL BENEFIT FRIENDS OF E.1027,
AN ORGANIZATION DEDICATED TO THE RESTORATION AND PRESERVATION OF E.1027,
EILEEN GRAY'S SEMINAL MODERNIST VILLA IN ROQUEBRUNE, FRANCE.

Friends of e.1027 is a New York based non-profit organization dedicated to raising funds for the restoration and preservation of e.1027, Eileen Gray's seminal modernist villa. Designed and built by Eileen Gray between 1926 and 1929 on the southern coast of France in Roquebrune-Cap Martin, e.1027 is a unique experiment in architecture and design, in which Gray combined built-in furniture with ingenious spatial planning to engage the user with the building and site, incorporating the sun and the sea into the very experience of the house. Designed as a mason minimum, e.1027 is simple and efficient, with no wasted space.

Although the house was subjected to years of vandalism and neglect, the villa was subsequently purchased by the French government and the township of Roquebrune-Cap Martin in 1998. Since then, this important work of modern architecture has been classified as a French National Culture Monument. Major restoration efforts have been underway for the past decade, and the villa is set to reopen to the public in Fall 2012. The proceeds from the sale of the following lots will directly contribute to the restoration. For more information about e.1027, please visit www.e1027.org.

174 **ROSEMARIE TROCKEL** b. 1952
Untitled, 1982
watercolor on paper
11 x 8 1/2 in. (27.9 x 21.6 cm)
Signed and dated "Trockel 82" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Galerie Tanit, Munich

175 **ARMAN** 1928-2005
Colère de Paganini, 2004
burned violin and bow, polyester resin in Plexiglas box
27 5/8 x 15 3/4 x 2 3/4 in. (70.2 x 40 x 7 cm)
Signed “Arman” lower right.

Estimate $8,000-12,000

PROVENANCE
Arman Martial Trust, Corice Arman Trustee

176

176 **LEO VILLAREAL** b. 1967
Sky, 2010
LED lights, painted metal, electrical hardware, custom software
12 x 12 3/8 x 3 3/4 in. (30.5 x 31.4 x 9.5 cm)

Estimate $4,000-6,000

PROVENANCE
Courtesy of the artist and Gering & López Gallery, New York

177

177 **PETER HALLEY** b. 1953
Untitled, 2011
acrylic on digitally printed paper
11 x 8 1/2 in. (27.9 x 21.6 cm)
Signed and dated "Peter Halley 11" lower right.

Estimate $2,500-3,500

PROVENANCE
Acquired directly from the artist

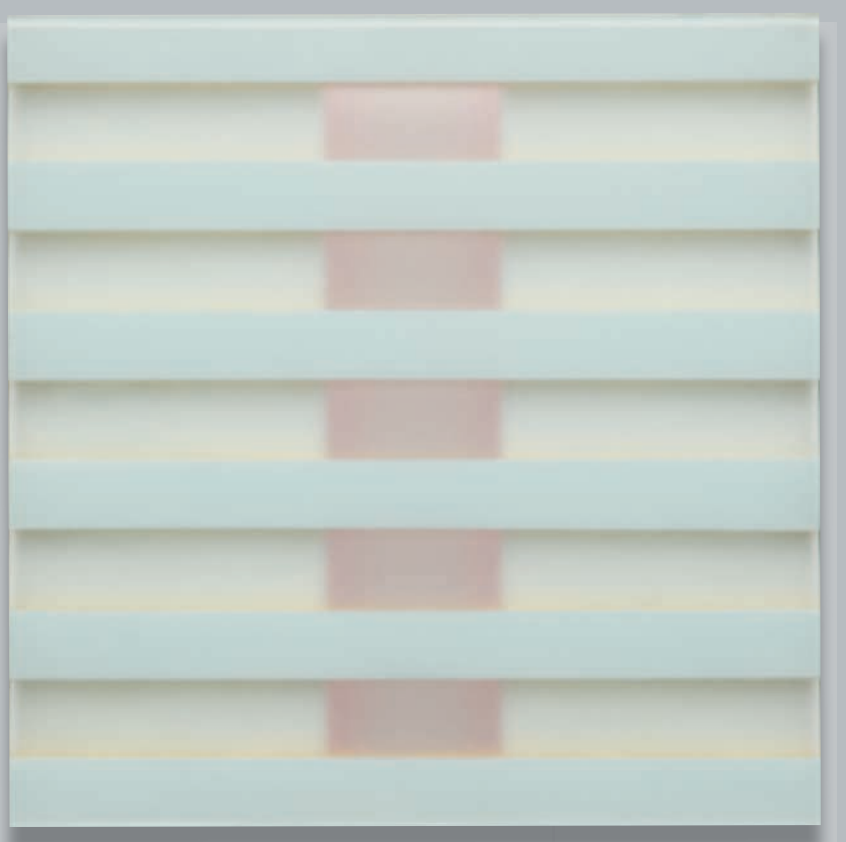
178 **ERIN O'KEEFE**
Two works: i) *Our Home My Home #3;* ii) *Untitled,* 2010, 2004
i) archival inkjet print; ii) paint and glass on wood
i) 22 1/8 x 17 in. (56.2 x 43.2 cm); ii) 18 x 18 x 2 1/2 in. (45.7 x 45.7 x 6.4 cm)
i) Signed, titled, dated and numbered "Erin O'Keefe Our Home My Home #3 2010 1/10" on the reverse. This work is number one from an edition of 10.;
ii) Signed and dated "E O'Keefe 2004" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Courtesy of the artist and Gering & López Gallery, New York

178

i)



ii)

THE PROCEEDS FROM THE SALE OF THESE LOTS WILL BENEFIT FRIENDS OF E.1027,
AN ORGANIZATION DEDICATED TO THE RESTORATION AND PRESERVATION OF E.1027,
EILEEN GRAY'S SEMINAL MODERNIST VILLA IN ROQUEBRUNE, FRANCE.

179

180

THIS LOT WILL BE OFFERED WITHOUT RESERVE

179 **DAVID LEVINTHAL** b. 1949
*Hagan and Gunther (*from the *Die Nibelungen series),* 1992
c-print
14 x 11 in. (35.6 x 27.9 cm)

Estimate $2,000-3,000 ●

PROVENANCE
Private collection

180 **WILLIAM COPLEY** 1919-1996
S.M.S. (Shit Must Stop), The Letter Edged in Black Press, 1968
six mixed media portfolios of ephemera in original cardboard boxes
dimensions variable; each box 14 x 7 1/2 in. (35.6 x 19.1 cm)
Signed and numbered "CPLY 94/2000" on a paper contained in the first box.
This work is number 94 from an edition of 2000.

Estimate $3,000-4,000

PROVENANCE
Private collection

181 **WAYNE GONZALES** b. 1957
Two works: *Gray White House; Black White House,* 2003
screenprint on Coventry rag paper
each 31 1/2 x 39 3/4 in. (80 x 101 cm)
Each signed and dated "W Gonzales 2003" on the reverse. Each work is number 17 from an edition of 25.

Estimate $3,000-5,000

PROVENANCE
Editions Fawbush, New York

181

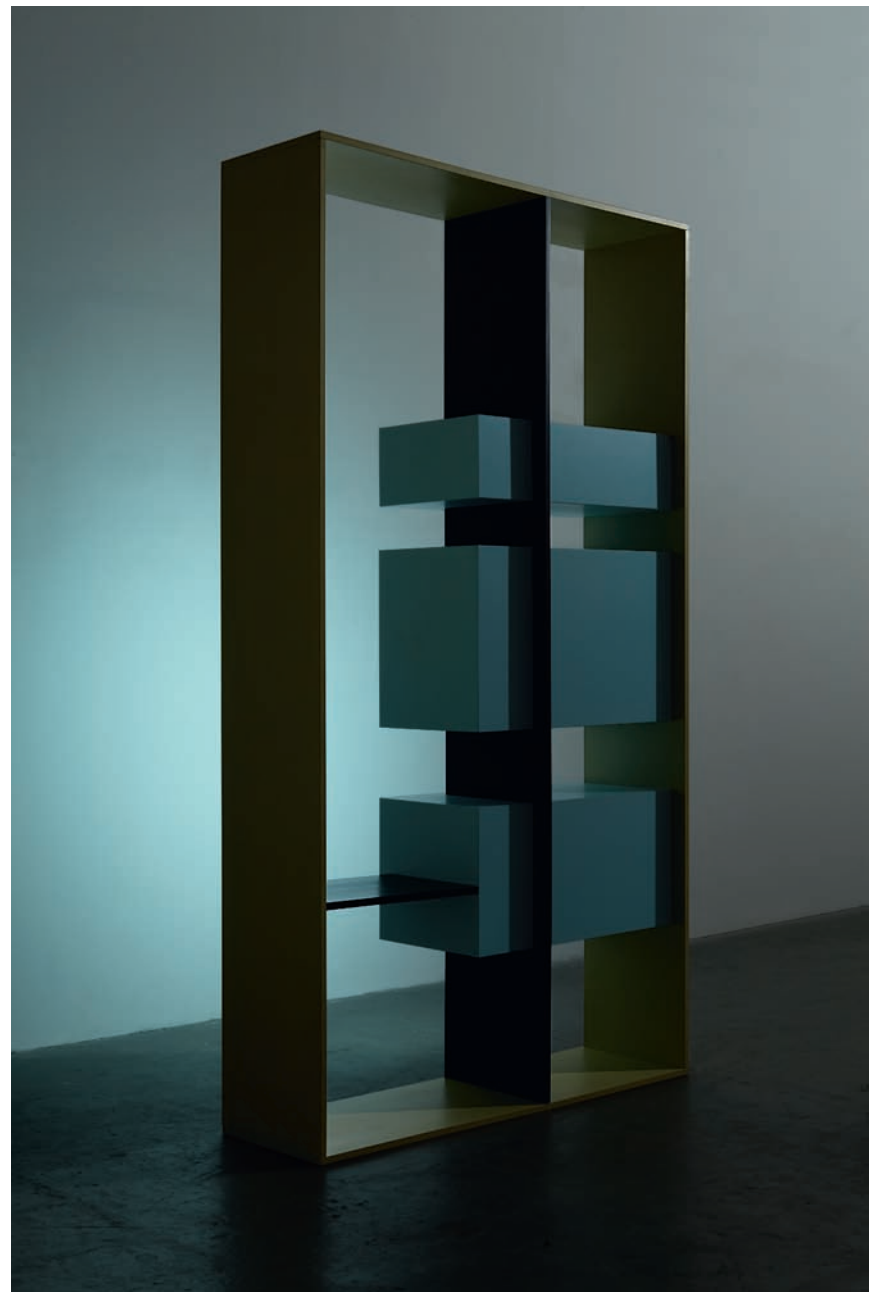
182

182 **JESSICA STOCKHOLDER** b. 1959
Multiple Products, 1995
galvanized metal, plastic, yarn and paper mâché
44 3/4 x 25 1/2 x 24 in. (113.7 x 64.8 x 61 cm)
This work is from an edition of 15.

Estimate $6,000-8,000

PROVENANCE
Private collection, New York

183



183 **TOBIAS REHBERGER** b. 1966
Counting Money Library, 2000
MDF shelves, paint, three televisions, one VCR
98 1/4 x 55 1/4 x 17 3/4 in. (249.6 x 140.3 x 45.1 cm)

Estimate $10,000-15,000

PROVENANCE
Friedrich Petzel Gallery, New York

184

184 **EVAN GRUZIS** b. 1979
Mirror Version, 2007
watercolor on paper
27 3/8 x 20 1/4 in. (69.5 x 51.4 cm)
Signed, titled and dated "Evan Gruzis, Mirror Version, 2007" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Acquired directly from the artist
Private collection, New York

185

185 **ZBIGNIEW ROGALSKI** b. 1974
Elevator (Francis Fukuyama), 2005
oil on canvas
71 x 47 1/4 in. (180.3 x 120 cm)
Signed and dated "Zbigniew Rogalski 2005" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Galerie Jesco von Puttkamer, Berlin

186

186 **TATSUO MIYAJIMA** b. 1957

C.T.C.S. Tricolore, 2010

light emitting diode, IC, mirror glass, electric wire, stainless iron frame, LED type Time G-R (red), Time G-BL (blue) and Time G-W (white) combination

6 7/8 x 13 3/4 x 1 5/8 in. (17.5 x 34.9 x 4.1 cm)

Titled and numbered "C.T.C.S Tricolore, No. 26" on the reverse. This work is number 26 from an edition of 27 and it is accompanied by a certificate of authenticity signed by the artist.

Estimate $8,000-12,000

PROVENANCE

BLD Gallery, Tokyo

EXHIBITED

Tokyo, BLD Gallery, *Tatsuo Miyajima Solo Exhibition*, February 4- April 11, 2010

Hokkaido, Japan, Miyanomori Art Museum, *Tatsuo Miyajima Solo Exhibition*, October 22, 2010- February 6, 2011

187 **CHARLES SANDISON** b. 1969

Nostradamus, 2006

PC, CD-Rom and data projections

Variable dimensions.

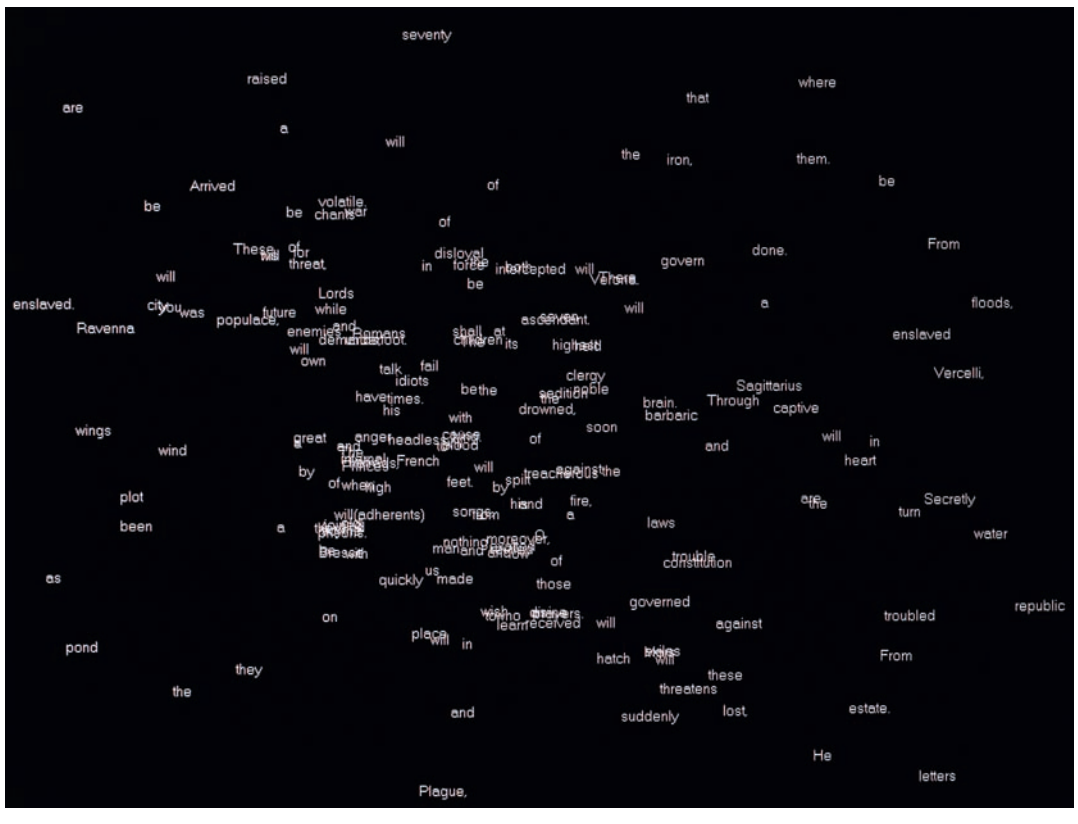
Signed and dated "C Sandison December 2006" on the CD-Rom. This work is number three from an edition of five plus one artist's proof and it is accompanied by a certificate of authenticity signed by the artist.

Estimate $5,000-7,000

PROVENANCE

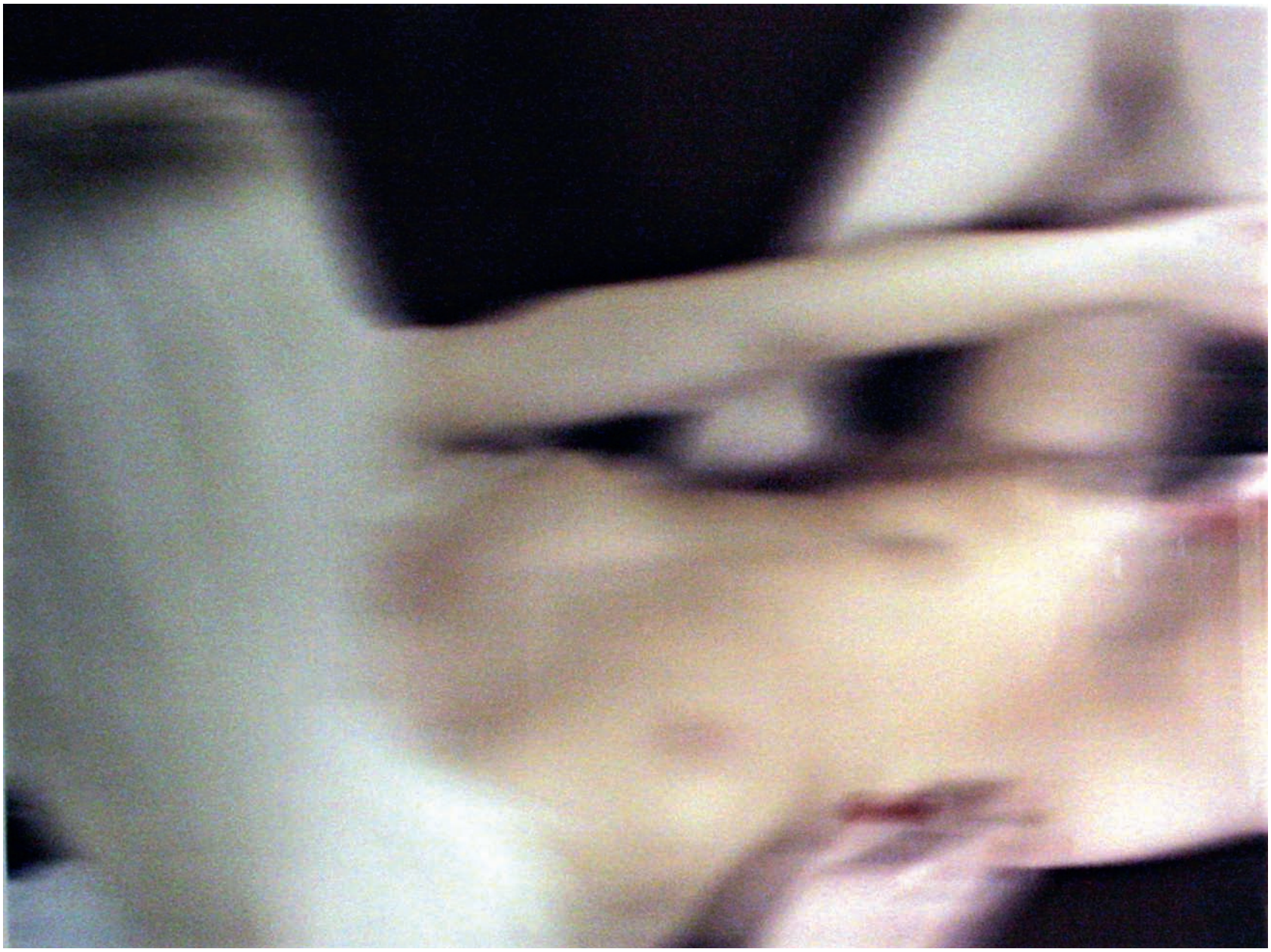
Yvon Lambert, Paris

187



SESSION II 3pm

LOTS 188-330



188 **THOMAS RUFF** b. 1958

Nudes fee 19, 2001

chromogenic print mounted on Plexiglas in artist's wood frame

44 1/8 x 55 7/8 in. (112.1 x 141.9 cm)

Signed, numbered and dated "Th Ruff 2001 1/5" on the reverse of the backing board. This work is number one from an edition of five plus two artist's proofs.

Estimate $35,000-55,000

PROVENANCE

Mai 36 Galerie, Zürich

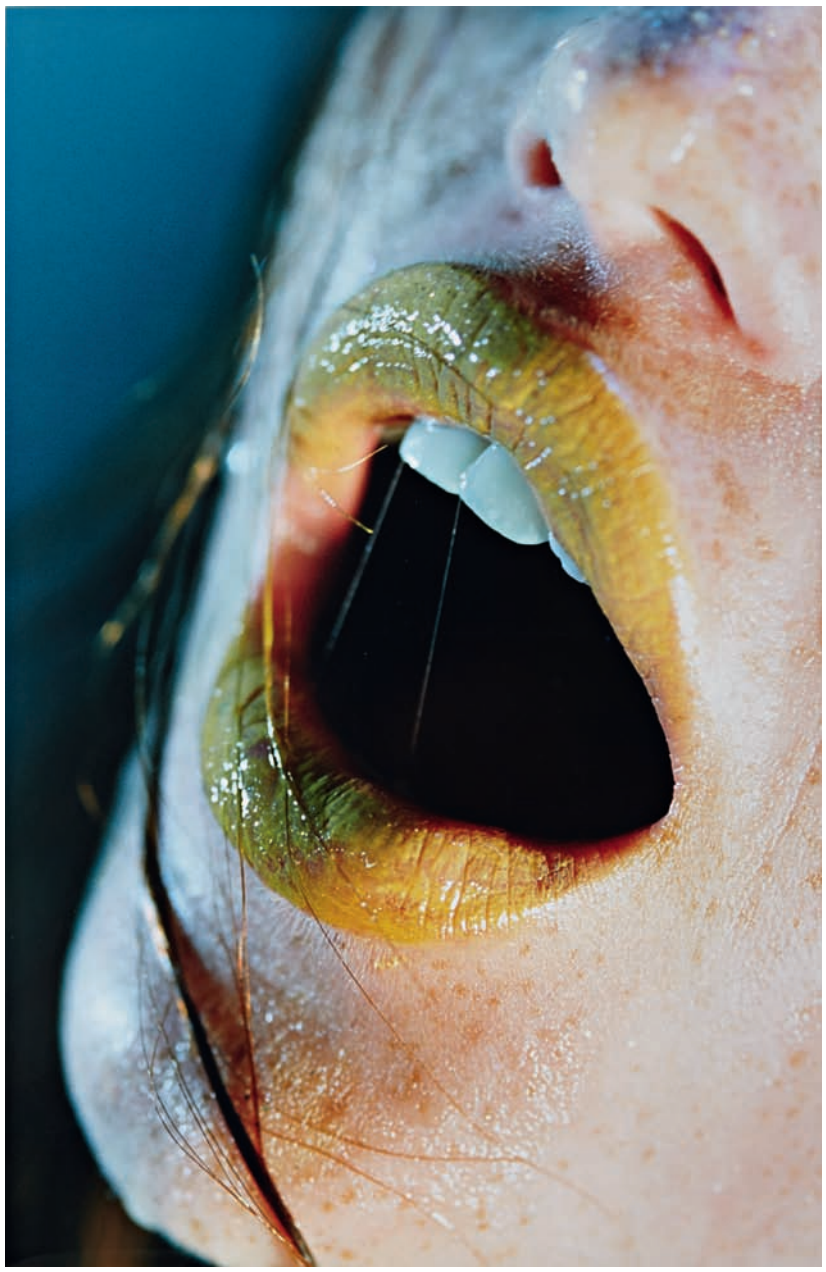
Galerie Wilma Tolksdorf, Frankfurt

LITERATURE

M. Winzen (ed.), *Thomas Ruff: 1979 to the Present*, Cologne 2001, p 240. (Illustrated)

M. Houellebecq, *Thomas Ruff Nudes*, New York 2003, pp. 50-51. (Illustrated)

189

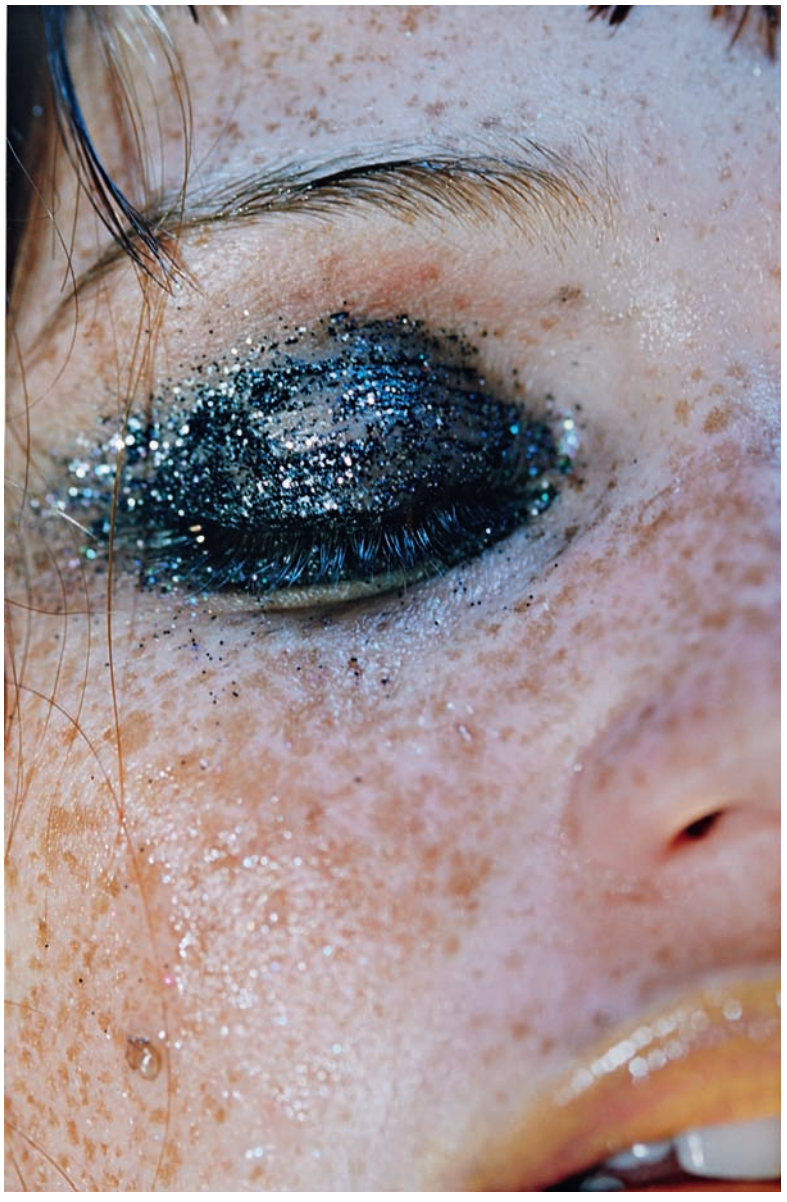


189 **MARILYN MINTER** b. 1948
Pizzicato, 2008
c-print
39 1/2 x 26 in. (100.3 x 66 cm)
Signed and numbered “M. Minter 1/5 + 2AP” on a label affixed to the reverse of the backing board. This work is number one from an edition of five plus two artist’s proofs.

Estimate $8,000-12,000

PROVENANCE
Salon 94, New York

190



190 **MARILYN MINTER** b. 1948
Shinola, 2008
c-print
39 1/2 x 26 in. (100.3 x 66 cm)
Signed and numbered “M. Minter 1/5 + 2AP” on a label affixed to the reverse of the backing board. This work is number one from an edition of five plus two artist’s proofs.

Estimate $8,000-12,000

PROVENANCE
Salon 94, New York

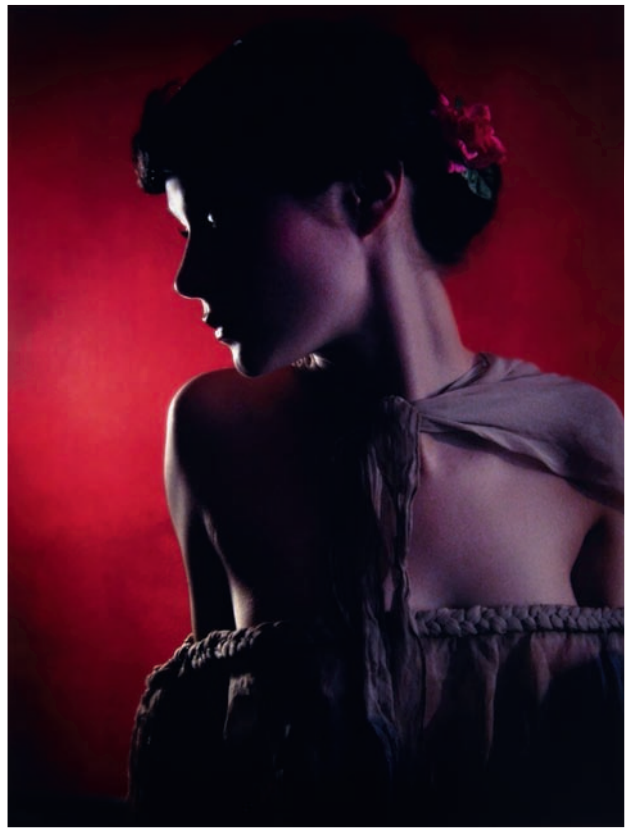
191 **MARILYN MINTER** b. 1948
Little Egypt, 2002
c-print
19 1/2 x 25 3/4 in. (49.5 x 65.4 cm)
Signed “M. Minter” on a label accompanying the work. This work is artist’s proof one from an edition of five plus two artist’s proofs.

Estimate $8,000-12,000

PROVENANCE
Salon 94, New York

192

i)



ii)

193

192 **MARTIN EDER** b. 1968

Two works: i) *Julia: Vorstufe;* ii) *Julia: Nichtrauchen,* 2005
c-print
each 11 3/4 x 8 3/4 in. (29.8 x 22.2 cm)
i) Signed, titled, numbered and dated "Martin Eder, 'Julia: Vorstufe' 3/6 WVZ 635, 2005" on the reverse; ii) Signed, titled, numbered and dated "Martin Eder, 'Julia: Nichtrauchen 3/6 WVZ 659, 2005" on the reverse. Each work is number three from an edition of six.

Estimate $3,000-5,000

PROVENANCE
Eigen + Art, Berlin
Private collection

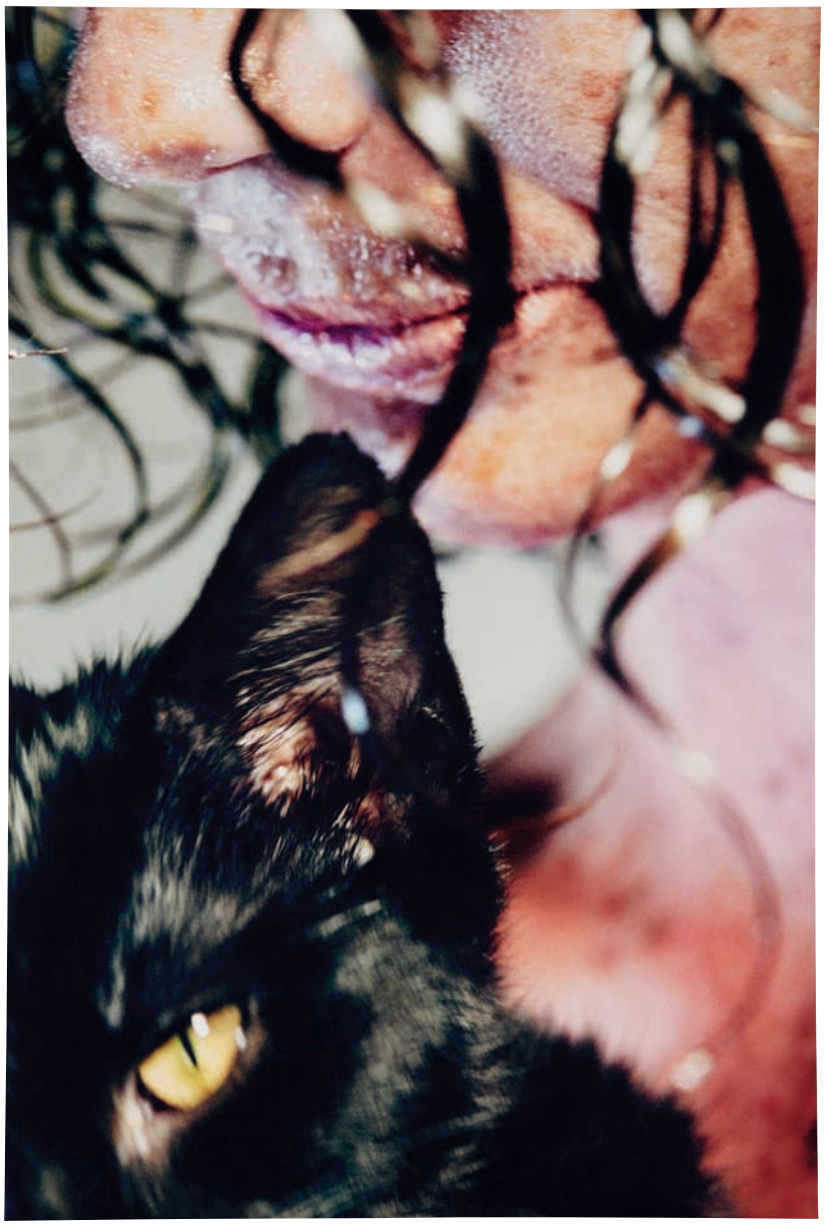
193 **JULIE MOOS** b. 1965

Mrs. Merritt and Mrs. Crum (from *Hat Ladies series),* 2000/2001
c-print mounted to Plexiglas
39 1/2 x 59 1/2 in. (100.3 x 151.1 cm)
This work is number two from an edition of five.

Estimate $5,000-7,000

PROVENANCE
Fredericks Freiser Gallery, New York

194



195

194 **MARILYN MINTER** b. 1948
Cat's Eye, 2006
c-print
40 x 27 in. (101.6 x 68.6 cm)
Signed and numbered "M. Minter 2/5" on a label affixed to the reverse of the backing board. This work is number two from an edition of five.

Estimate $8,000-12,000

PROVENANCE
Private collection, New York

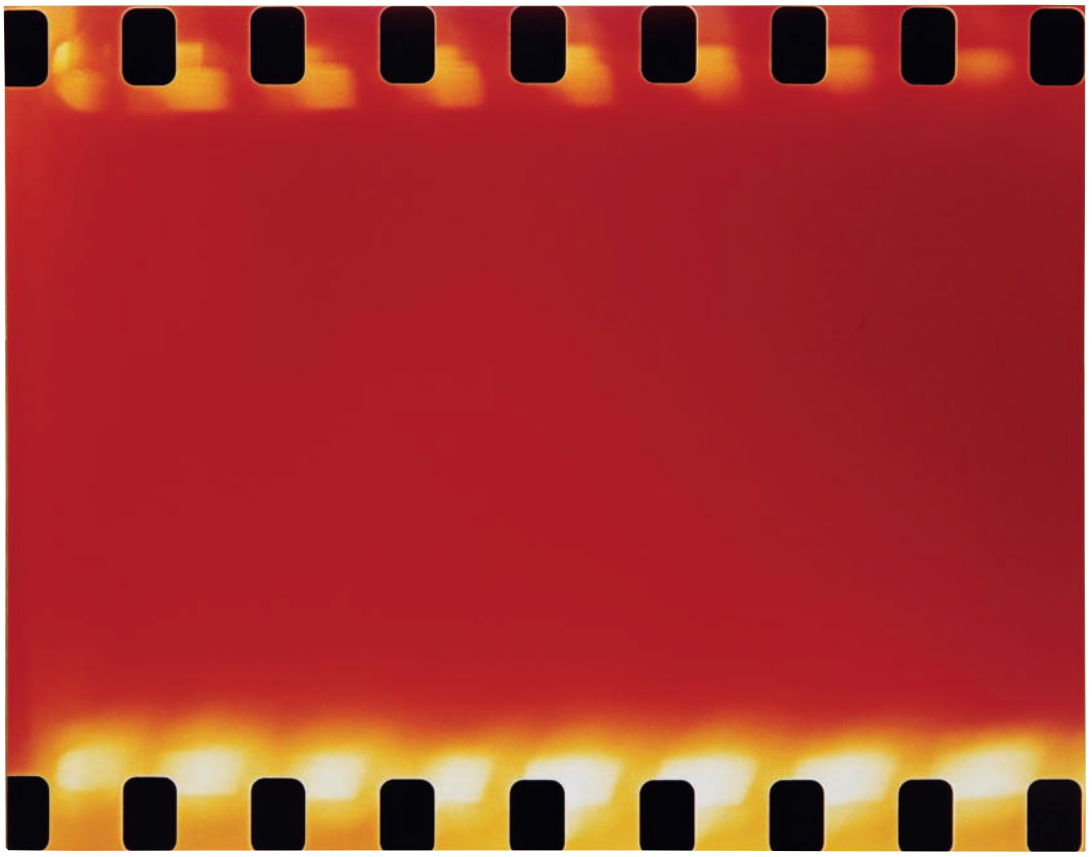
195 **MARILYN MINTER** b. 1948
Brooch, 2004
c-print
50 x 36 in. (127 x 91.4 cm)
Signed and numbered "M. Minter AP 1/2" on a label affixed to the reverse of the backing board. This work is artist's proof one from an edition of five plus two artist's proofs.

Estimate $10,000-15,000

PROVENANCE
Private collection, New York

196

197



196 **JAMES GEORGOPOULOS**
Winnfield (Pulp Fiction), 2011
gelatin silver print with acrylic polymer and resin on wood and aluminum panel
40 x 60 x 2 in. (101.6 x 152.4 x 5.1 cm)
Signed, titled, inscribed and dated "James Georgopolous Studios, Venice CA USA, James G 2011, "Winnfield", Actual gun used by Sam Jackson in the 1994 feature film Pulp Fiction" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Acquired directly from the artist

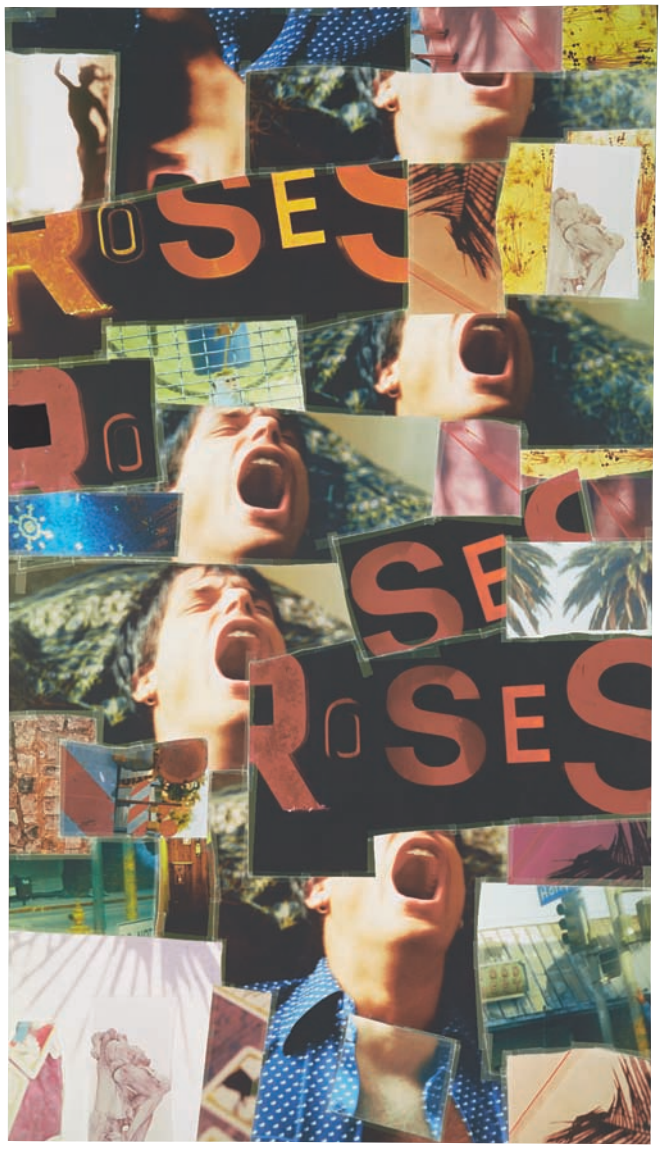
197 **JACK PIERSON** b. 1960
Red Film, 1998
color photograph mounted on Plexiglas
11 x 14 in. (27.9 x 35.6 cm)
Signed and titled "Red Film Jack Pierson 1/5"on the reverse.
This work is number one from an edition of five.

Estimate $4,000-6,000

PROVENANCE
Aurel Scheibler, Cologne

198

199



198 **ANDRES SERRANO** b. 1950
The Interpretation of Dreams (The Death of Superman), 2000
Cibachrome and silicone
40 x 32 1/2 in. (101.6 x 82.6 cm)
Signed, titled and numbered "A Serrano, The Interpretation of Dreams, (The Death of Superman) 3/7" on the reverse. This work is number three from an edition of seven.

Estimate $9,000-12,000

PROVENANCE
Paula Cooper Gallery, New York

199 **JACK PIERSON** b. 1960
Untitled (Collage 1), 2001
digital pigment print
84 x 48 in. (213.4 x 121.9 cm)
This work is number two from an edition of seven.

Estimate $6,000-8,000

PROVENANCE
Hamiltons Gallery, London

200 **OLEG DOU** b. 1983
Red, 2007
c-print face mounted to acrylic
39 3/8 x 39 3/8 in. (100 x 100 cm)
This work is signed and numbered “Oleg Dou 6/6” on a label affixed to the reverse.
This work is number six from an edition of six.

Estimate $15,000-20,000

PROVENANCE
Private collection, Moscow

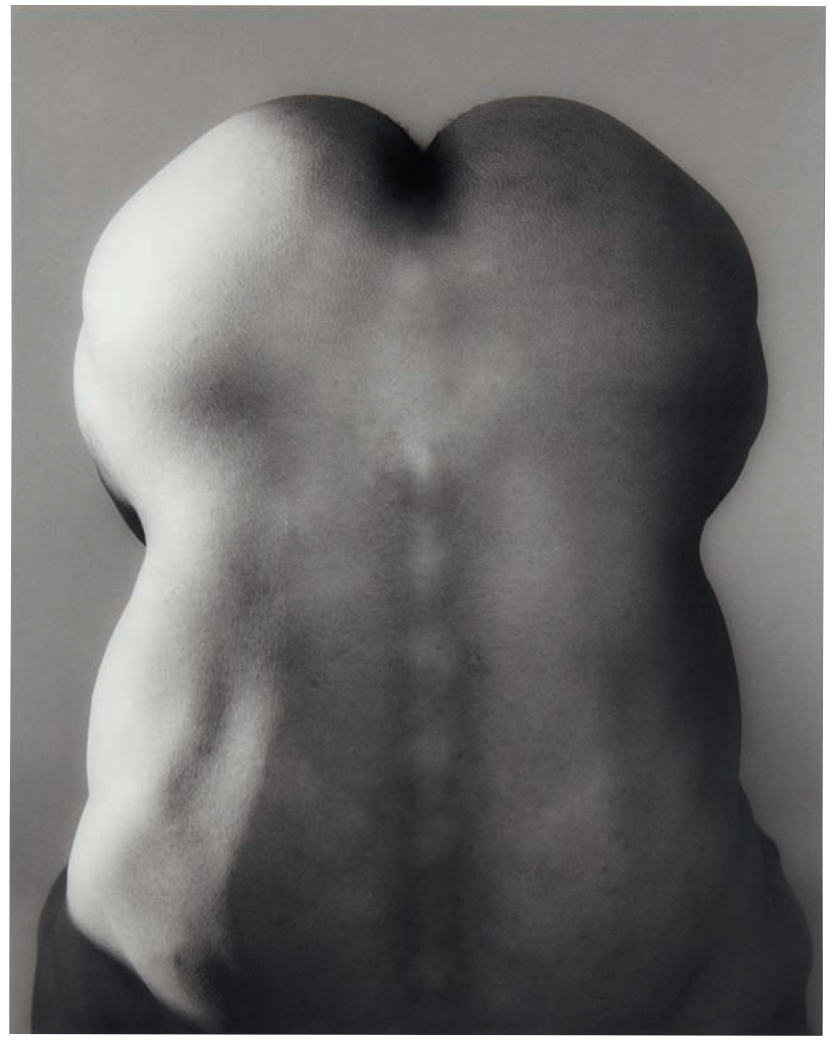
201 **ROBERT MAPPLETHORPE** 1946-1989

Raymond, 1985
gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Stamped, dated and numbered "Robert Mapplethorpe, 1985, Michael Ward Stout, Executor, Estate of Robert Mapplethorpe 8/10" on a label affixed to the reverse of the backing board. This work is number eight from an edition of 10.

Estimate $6,000-8,000

PROVENANCE
Xavier Hufkens, Brussels
Private collection

201



202

202 **ROBERT MAPPLETHORPE** 1946-1989

Fashion Interview, 1986
gelatin silver print
23 3/4 x 20 in. (60.3 x 50.8 cm)
Signed, titled, numbered, dated and inscribed "Thomas + stripe dress 1/10 1986 Robert Mapplethorpe Fashion Interview" on the reverse. This work is number one from an edition of 10.

Estimate $10,000-15,000

PROVENANCE
Lang & O'Hara Gallery, New York

203

203 **VITALIY AND ELENA VASILIEVA** b. 1966 and 1975
Zebra, 2007
c-print
39 3/8 x 59 in. (100 x 150 cm)
Signed, titled, numbered and dated "Vitaliy and Elena Vasilieva, limited edition of 10, 6/10 ISSUE 2007 , c-print ZEBRA" on the reverse. This work is number six from an edition of 10.

Estimate $4,000-6,000

PROVENANCE
Acquired directly from the artists

EXHIBITED
Kiev, Mironova Gallery, 19 October- 30 October 2009
Paris, Ricardo Fernandes Gallery, 19 December 2011- 12 January 2012

LITERATURE
Photo Art, *The Best Photographers,* 2009, p 22. (Illustrated)
VIEW Magazine, Germany, May 2009, p 82. (Illustrated)
Silvershotz: The International Journal of Contemporary Photography, Australia and United Kingdom, December 2009, p 65. (Illustrated)
WOWZA Magazine, Canada, August 2011, p 13. (Illustrated)
Carpaccio Magazine, Spain, September 2011, p17. (Illustrated)

204 **STEVEN MEISEL** b. 1954
Christy and Naomi, 1989
gelatin silver print
14 x 10 7/8 in. (35.6 x 27.6 cm)
Signed "Steven Meisel" and annotated "3434 27" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Private collection, New York

LITERATURE
Vogue Italia, December 1989

205 **STEVEN MEISEL** b. 1954
Linda, 1989
gelatin silver print
20 x 16 in. (50.8 x 40.6 cm)
Signed "Steven Meisel" and annotated "42826-7/ 25-26" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Private collection, New York

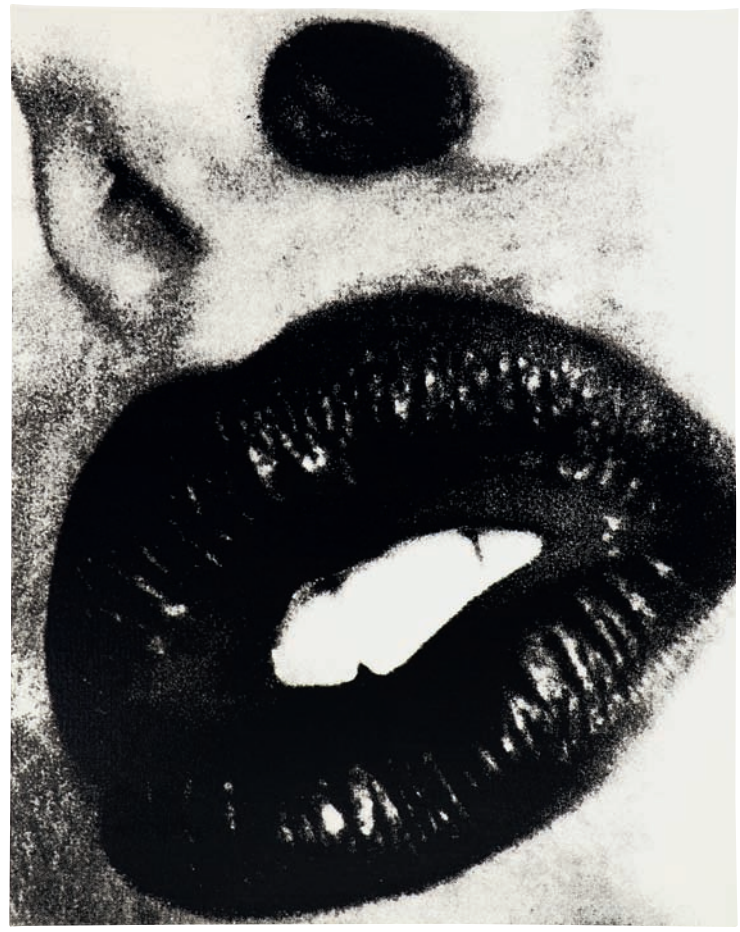
LITERATURE
Vogue Paris, August 1989

204

205

206

207



206 **DAIDO MORIYAMA** b. 1938
Kuchibiru (Red), 2007
silkscreen on canvas
20 1/8 x 26 1/8 in. (51 x 66.5 cm)
Signed and numbered "Daido 1/3" on the reverse. This work is number one from an edition of three.

Estimate $5,000-7,000

PROVENANCE
Acquired directly from the artist

207 **DAIDO MORIYAMA** b. 1938
Kuchibiru (Black), 2007
silkscreen on canvas
20 1/8 x 26 1/8 in. (51 x 66.5 cm)
Signed and annotated "Daido AP" on the reverse. This work is an artist's proof from an edition of three.

Estimate $5,000-7,000

PROVENANCE
Acquired directly from the artist

208 **DAIDO MORIYAMA** b. 1938
How To Create A Beautiful Picture 6: Tights In Shimotakaido, 1986
gelatin silver print, printed later
42 1/2 x 27 7/8 in. (108 x 70.8 cm)
Signed "Daido" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Taka Ishii Gallery, Tokyo

LITERATURE
Daiwa Radiator Factory, *Daido Moriyama: The Complete Works Vol.2 1974–1992,* p. 407
Fondation Cartier pour l'art contemporain, *Daido Moriyama,* p. 57
Galerie Kamel Mennour, *Daido Moriyama: Remix,* n.p.
Phaidon, *Daido Moriyama 55,* cover and p. 111
Shimane Art Museum, *Hunter of Light: Daido Moriyama 1965–2003,* pl. 348

208

209

210

209 **KIKI SMITH** b. 1954
Light and Dark (diptych), 2004
Polaroid prints
Light: 34 x 22 in. (86.4 x 55.9 cm) Dark: 35 x 22 in. (88.9 x 55.9 cm)

Estimate $4,000-6,000

PROVENANCE
Free Arts NYC auction, 24 May 2004, New York
Acquired by the present owner from the above

THIS LOT WILL BE OFFERED WITHOUT RESERVE

210 **ED TEMPLETON** b. 1972
Flames, 2005
fiber based print
16 x 20 in. (40.6 x 50.8 cm)
This work is from an unnumbered edition of six.

Estimate $3,000-5,000 ●

PROVENANCE
Roberts & Tilton, Los Angeles

211

i)

ii)

iii)

211 **WILLIAM WEGMAN** b. 1943

Three works: i) *Big Furniture;* ii) *Bob's Big Boy* iii) *Table Top,* 1993, 1993, 1988
three Polaroid photographs
each 29 3/4 x 22 in. (75.6 x 55.9 cm)
i) Signed, titled and dated "Big Furniture William Wegman 93" lower edge.
ii) Signed, titled and dated "Bobs Big Boy William Wegman 93" lower edge.
iii) Signed, titled and dated "Table Top William Wegman, 1988" lower edge.

Estimate $7,000-9,000

PROVENANCE
Acquired directly from the artist

212

212 **TIMOTHY GREENFIELD-SANDERS** b. 1952

Lolabelle & Lou, 2004
Polaroid print
34 x 22 in. (86.4 x 55.9 cm)
Signed "Timothy Greenfield-Sanders" lower right.

Estimate $2,500-3,500

PROVENANCE
Free Arts NYC auction, 24 May 2004, New York
Acquired by the present owner from the above

213

214

215

213 **MIGUEL RIO BRANCO** b. 1946
Smoking Mirrors, 1992
Cibachrome
31 1/2 x 31 1/2 in. (80 x 80 cm)
This work is number one from an edition of seven.

Estimate $4,000-6,000

PROVENANCE
London Projects, London

EXHIBITED
Minneapolis, Walker Art Center, *The Squared Circle: Boxing in Contemporary Art,* 13 July- 12 October 2003 (another example exhibited)

LITERATURE:
Miguel Rio Branco, New York: Aperture Foundation, 1998. p.117. (Illustrated)

214 **MARK MORRISROE** 1959-1989
Sweet Raspberry/ Spanish Madonna, 1986
color photograph
19 x 16 in. (48.3 x 40.6 cm)
Signed, titled, numbered and dated “Sweet Raspberry/ Spanish Madonna, Mark Morrisroe 86, 1/12” along the surrounding edges. This work is number one from an edition of 12.

Estimate $3,000-4,000

PROVENANCE
Private collection, New York

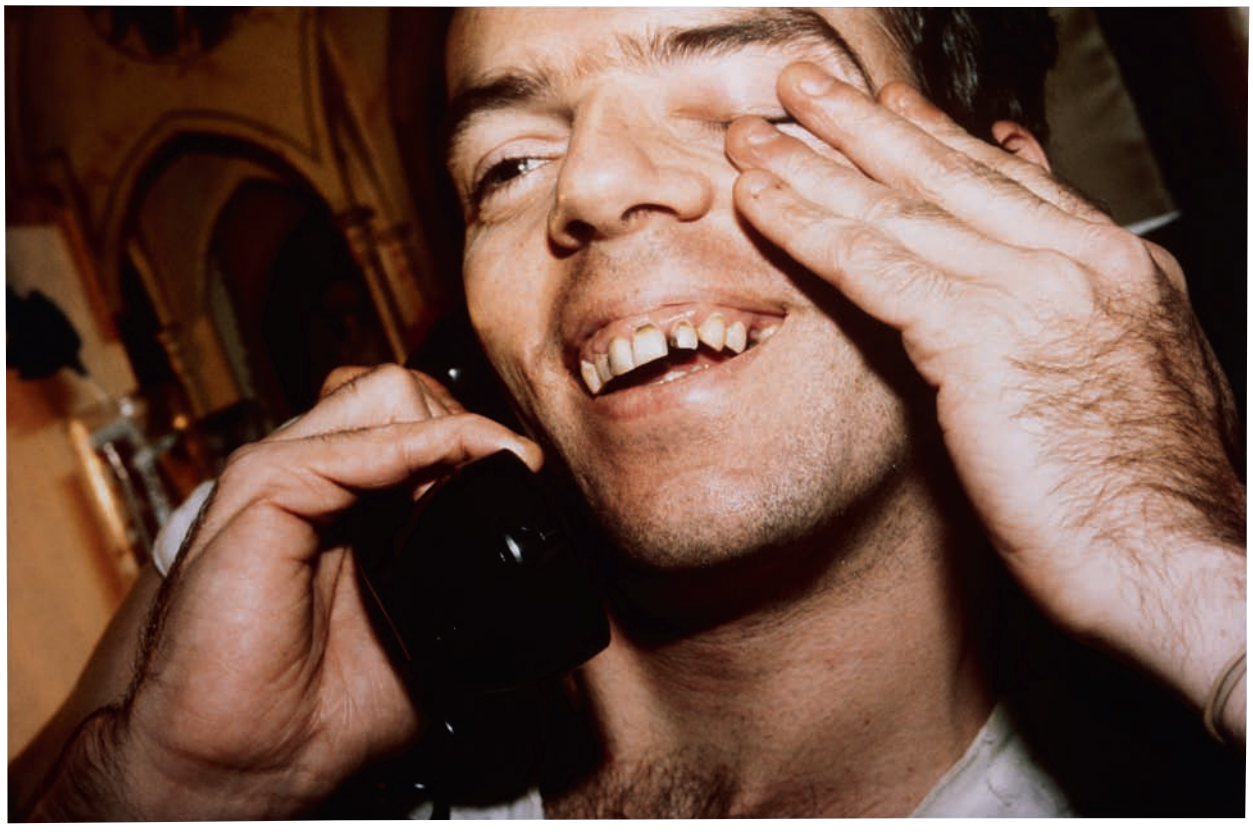
215 **SLATER BRADLEY** b. 1975
Knock, Knock, 2004-2005
c-print face mounted to Plexiglas
32 x 24 in. (81.3 x 61 cm)
This work is number one from an edition of three.

Estimate $2,000-3,000

PROVENANCE
Team Gallery, New York

216

217



216 **NAN GOLDIN** b. 1953
Lynelle on my bed, NYC, 1985
c-print
16 x 20 in. (40.6 x 50.8 cm)
Signed, titled and dated ""Lynelle on my bed" NYC 1985, Nan Goldin" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Sotheby's, Arcade Paintings, 17 July 2003, New York
Acquired by the present owner from the above

LITERATURE
Cooper, Dennis. "The Ballad of Nan Goldin." Spin Magazine Nov. 1996: 78. Illustrated in color.

217 **NAN GOLDIN** b. 1953
Brian on the Phone, NYC, 1981
photograph
16 x 20 in. (40.6 x 50.8 cm)
Signed, titled, numbered and dated "Brian on the phone. NYC. 1981. Nan Goldin #2/25" on the reverse. This work is number two from an edition of 25.

Estimate $4,000-6,000

PROVENANCE
Acquired directly from the artist

218 **CATHERINE OPIE** b. 1961
Two works: i) *Margaret;* ii) *Matt,* 2003
c-print
each 31 1/4 x 24 3/4 in. (79.4 x 62.9 cm)
i) Signed and titled "Catherine Opie, Margaret" on a label affixed to the reverse; ii) Signed and titled "Catherine Opie, Matt" on a label affixed to the reverse. Each work is number one from an edition of five plus two artist's proofs.

Estimate $6,000-8,000

PROVENANCE
Regen Projects, Los Angeles

219 **ANNA GASKELL** b. 1969
Untitled #69 (by Proxy), 1999
c-print
19 1/2 x 23 3/4 in. (49.5 x 60.3 cm)
Signed, numbered and dated "A Gaskell AP 1, 1999" on a label affixed to the reverse. This work is artist's proof one from an edition of three plus two artist's proofs.

Estimate $4,000-6,000

PROVENANCE
Casey Kaplan Gallery, New York

220 **KATY GRANNAN** b. 1969
Carla, Arnold Arboretum, Jamaica Plain, MA (from the series Sugar Camp Road), 2002
c-print
48 x 60 in. (121.9 x 152.4 cm)
Signed and dated "KG 2003" on a label affixed to the reverse of the backing board. This work is number four from an edition of six.

Estimate $4,000-6,000

PROVENANCE
Greenberg Van Doren Gallery, New York
Private collection

218

i)

ii)

219

220

221 **PAUL SHAMBROOM** b. 1956
Level A HAZMAT Suit, Yellow, 2004
pigmented inkjet and varnish on canvas
63 x 38 in. (160 x 96.5 cm)
Signed, titled and dated "Paul Shambroom 2004 Level A Hazmat Suit, Yellow" on the reverse. This work is number seven from an edition of eight.

Estimate $6,000-8,000

PROVENANCE
Kavi Gupta Gallery, Chicago

LITERATURE
Picturing Power, Weisman Art Museum, University of Minnesotta, 2008. Illustrated in color on the cover.

222

222 **VANESSA BEECROFT** b. 1969
VB53.029.NT, 2004
digital c-print mounted to Diasec
99 3/4 x 70 in. (253.4 x 177.8 cm)
This work is number one from an edition of three and is accompanied by a certificate of authenticity signed by the artist.

Estimate $8,000-12,000

PROVENANCE
Acquired directly from the artist

EXHIBITED
New York, *The Garden Party,* Deitch Projects, March 9 - May 13, 2006 (another example exhibited)

LITERATURE
F. Bonami, M.L. Frisa, eds., *VB 53 Vanessa Beecroft,* 2005, Edizioni Charta: Milan, p. 6 (illustrated)

223

224

223 **KIKI SMITH** b. 1954
Sleeping Witch, 2000
seven color coupler prints, one with hand applied paint
15 3/4 x 23 3/8 in. (40 x 59.4 cm)
One signed, numbered and dated "Kiki Smith 2000 1/3" on the reverse.
This work is number one from an edition of three.

Estimate $6,000-8,000

PROVENANCE
Pace/MacGill Gallery, New York

225

THIS LOT WILL BE OFFERED WITHOUT RESERVE

224 **RODNEY GRAHAM** b. 1949
Tree on the Former Site of Camera Obscura, 1996
c-print
20 x 16 in. (50.8 x 40.6 cm)
Signed, numbered and dated "20/25 R. Graham 96" on the reverse. This work is number 20 from an edition of 25.

Estimate $3,000-5,000 ●

PROVENANCE
Printed Matter, Inc., New York

225 **DOUG & MIKE STARN** b. 1961
Structure of Thought #6, 2001
MIS and Lysonic inkjet prints on panel, gampi and tissue papers with wax, encaustic and varnish
Panel 27 x 23 in. (68.6 x 58.4 cm) Framed 36 x 32 in. (91.4 x 81.3 cm)
Signed and dated "Mike Starn, Doug Starn, 2001" and numbered artists' proof two of two artists' proofs on the reverse.

Estimate $6,000-8,000

PROVENANCE
Acquired directly from the artists

226

226 **RODNEY GRAHAM** b. 1949
Ponderosa Pines, Princeton B.C.| CAT hi-way yellow, 1992
five c-prints
each 10 x 8 in. (25.4 x 20.3 cm)
This work is number eight from an edition of 15.

Estimate $7,000-9,000

PROVENANCE
Christine Burgin Gallery, New York
Priska C. Juschka Fine Art, New York

THIS LOT WILL BE OFFERED WITHOUT RESERVE

227 **ABIGAIL LANE** b. 1967
Absent Friends, 1994-1995
six toned gelatin silver prints
Two images: 11 7/8 x 9 3/8 in. (30.2 x 23.8 cm) each;
Four images: 9 3/8 x 11 7/8 in. (23.8 x 30.2 cm) each
This work is number two from an edition of three.

Estimate $3,000-5,000 ●

PROVENANCE
Collection of the Metropolitan Bank & Trust, Cleveland
Barbara Gladstone Gallery, New York

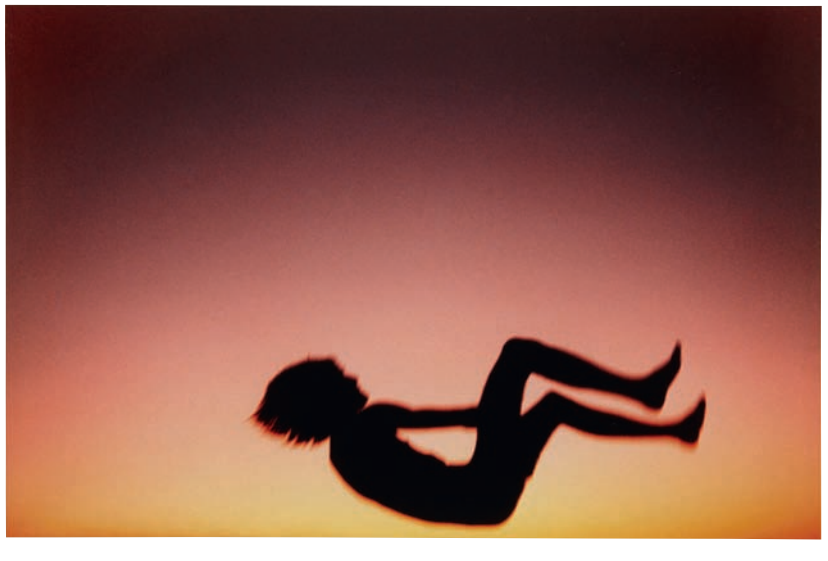
LITERATURE
K. Kertess, *Photography Transformed: The Metropolitan Bank and Trust Collection,* New York, 2002, p. 127 (illustrated)

227

228

229

230



THIS LOT WILL BE OFFERED WITHOUT RESERVE

228 **ERIC FISCHL** b. 1948
Untitled (Lessons), 1990
dye transfer print
16 x 20 in. (40.6 x 50.8 cm)
Signed, stamped and numbered "Eric Fischl 1990 Eric Fischl 11/35" on the reverse. This work is number 11 from an edition of 35.

Estimate $2,500-3,500 ●

PROVENANCE
Sotheby's Arcade Paintings, 17 July 2003, New York
Acquired by the present owner from the above

229 **LUIS GISPERT** b. 1973
Chain Mouth, 2001
Fujiflex print mounted on aluminum
40 x 60 in. (101.6 x 152.4 cm)
Signed, numbered and dated "LGispert 02 5/5" on the reverse. This work is number five from an edition of five.

Estimate $3,000-5,000

PROVENANCE
Fredric Snitzer Gallery, New York

230 **RYAN MCGINLEY** b. 1977
Untitled (Falling Pink Sunset), 2006
c-print on aluminum
9 x 14 in. (22.9 x 35.6 cm)
Signed "Ryan McGinley" on a label accompanying the work. This work is number two from an edition of three.

Estimate $3,000-4,000

PROVENANCE
Team Gallery, New York

231 **RYAN MCGINLEY** b. 1977
Reebok, 2002
c-print
39 1/2 x 29 5/8 in. (100.3 x 75.2 cm)
Signed, titled, numbered and dated “Ryan McGinley, Reebok, 2002, 1/6” on a label affixed to the reverse. This work is number one from an edition of six.

Estimate $6,000-8,000

PROVENANCE
Priska C. Juschka Fine Art, New York

232 **ANTHONY GOICOLEA** b. 1971
Ice Storm, 2005
c-print mounted to Sintra
71 1/4 x 91 3/4 in. (181 x 233 cm)
This work is number seven from an edition of nine.

Estimate $6,000-8,000

PROVENANCE
Haunch of Venison, Zürich

231

232

233

233 **JANE ALEXANDER** b. 1959
Harbinger with Rainbow, 2004
photomontage of pigment prints on cotton paper
17 3/4 x 21 3/4 in. (45.1 x 55.2 cm)
Signed, titled and dated "Harbinger with Rainbow, 2004, J. Alexander" on the reverse. This work is number five from an edition of 15.

Estimate $5,000-7,000

PROVENANCE
The Missing Peace: Artists Consider the Dalai Lama

EXHIBITED
The Missing Peace: Artists Consider the Dalai Lama: Los Angeles, UCLA Fowler Museum of Cultural History, June 11- September 10, 2006 (traveling exhibition)

234 **CANDIDA HÖFER** b. 1944
Neue Hofburg Wien VII, 1995
color photograph
14 x 14 in. (35.6 x 35.6 cm)
This work is number two from an edition of six.

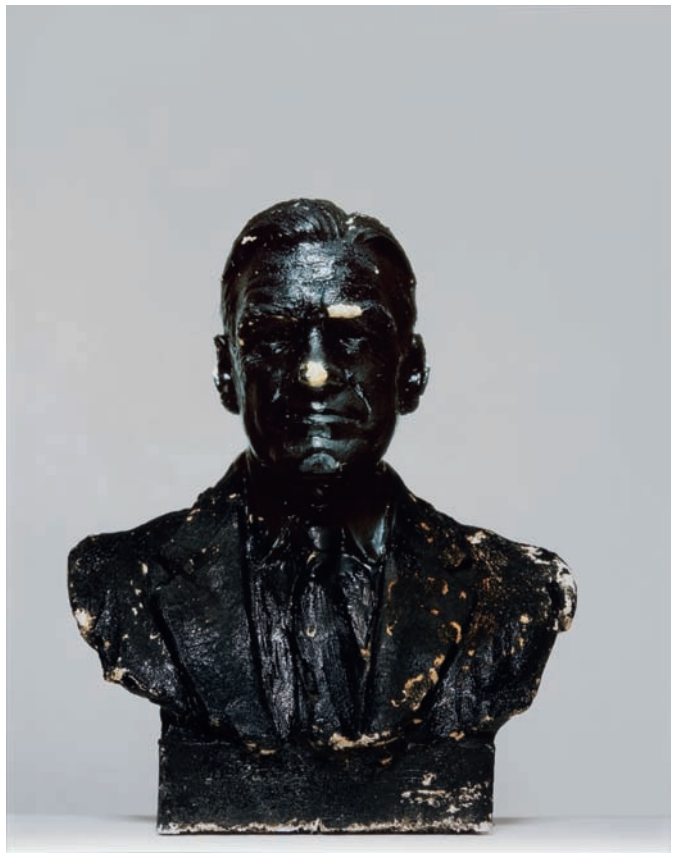
Estimate $5,000-7,000

PROVENANCE
Private collection, Birmingham

234

235

236



235 **FERGUS GREER**

Leigh Bowery: Session 1, Look 2, November, 1988
digital c-print
48 x 48 in. (121.9 x 121.9 cm)
This work is number two from an edition of six.

Estimate $6,000-8,000

PROVENANCE
Perry Rubenstein Gallery, New York

LITERATURE
Violette Editions, *Leigh Bowery Looks,* 2002, p. 21

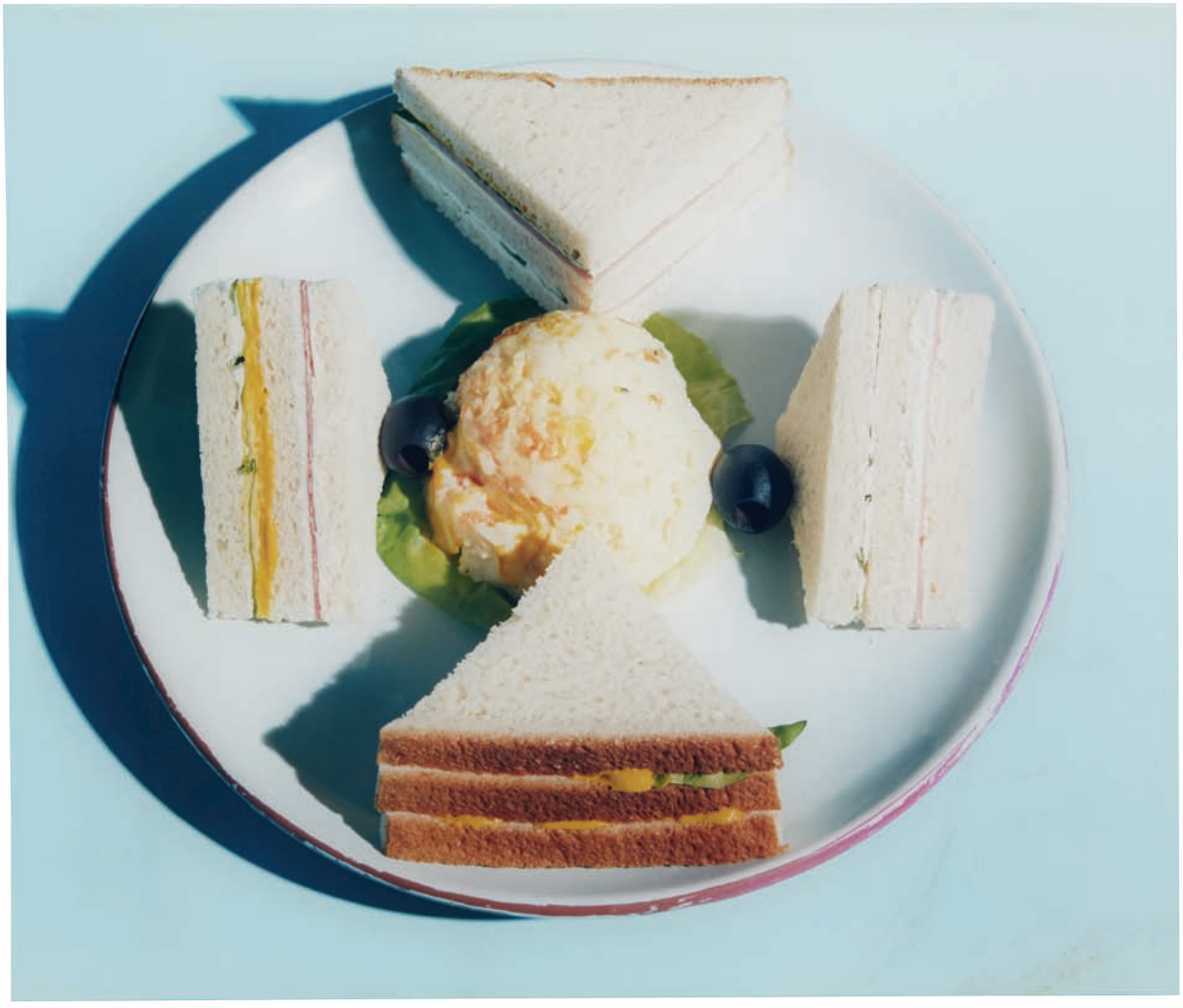
THIS LOT WILL BE OFFERED WITHOUT RESERVE

236 **RODNEY MCMILLIAN** b. 1969
Unknown #16, 2006
c-print
39 x 31 in. (99.1 x 78.7 cm)

Estimate $3,000-4,000 ●

PROVENANCE
Susanne Vielmetter Los Angeles Projects, Culver City

237



237 **SHARON CORE** b. 1965
Club Sandwich, 2003
c-print
11 3/4 x 14 in. (29.8 x 35.6 cm)
Signed, numbered and dated "Sharon Core, 2003 3/5" on the reverse.
This work is number three from an edition of five.

Estimate $5,000-7,000

PROVENANCE
Bellwether Gallery, New York

THIS LOT WILL BE OFFERED WITHOUT RESERVE

238 **LISA ROY SACHS** b. 1974
Cruise Ship, 2001
c-print mounted to aluminum
59 3/4 x 47 3/4 in. (151.8 x 121.3 cm)
This work is from an unnumbered edition of five.

Estimate $4,000-6,000 ●

PROVENANCE
Luxe Gallery, New York

238

239

240

THIS LOT WILL BE OFFERED WITHOUT RESERVE

239 **MELANIE SCHIFF** b. 1977
Untitled, 2005
c-print
35 x 30 3/4 in. (88.9 x 78.1 cm)
This work is number one from an edition of three plus two artist's proofs.

Estimate $3,000-4,000 ●

PROVENANCE
Kavi Gupta Gallery, Chicago

240 **JEREMY BLAKE** 1971-2007
Façade, 1998
digital c-print mounted to Masonite
32 x 84 in. (81.3 x 213.4 cm)
This work is an artist's proof from an edition of three plus two artist's proofs.

Estimate $5,000-7,000

PROVENANCE
Acquired directly from the artist
Private collection, New York

EXHIBITED
New York, *Jeremy Blake*, Kinz + Tillou Fine Art, 6 March- 10 April 1999
(another example exhibited)

241

i)

ii)

241 **YANG XUN** b. 1978

Two works: i) *The Opening (Plum Blossom);* ii) *Purity (Lotus),* 2006
oil on canvas
each 39 1/4 x 39 1/4 in. (99.7 x 99.7 cm)
Each signed and dated "Yang Xun, 2006" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Private collection

242 **CUI XIUWEN** b. 1970

Sanjie, 2003
digitally manipulated photograph
19 3/4 x 119 3/8 in. (50.1 x 303.2 cm)
Signed, titled, numbered and dated "Cui Xiuwen 2005 Sanjie 5/20" on the reverse.
This work is number five from an edition of 20.

Estimate $8,000-12,000

PROVENANCE
Marella Arte Contemporanea, Milan
Private collection

EXHIBITED
Milan, *Out of the Red,* Marella Gallery and Spazio Consolo, 2003
Warsaw, *New Zone Chinese Art,* Zacheta National Gallery, 2003
Tokyo, The 11th Nippon International Performance Art Festival, 2004

LITERATURE
"Out of the Red: The New Emerging Generation of Chinese Photographers", Damiani, 2004, pp. 42-43. (Illustrated in color)
E. Battiston, "The Other Half of Heaven", ZOOM, September- October 2004, pp. 32-33. (Illustrated in color)

242

243

244

243 **VIK MUNIZ** b. 1961
Study for Mao, 1999
gelatin silver print
20 x 15 3/4 in. (50.8 x 40 cm)
Signed, titled, numbered and dated "Vik Muniz 1999, Study for Mao 8/10" on the reverse. This work is number eight from an edition of 10.

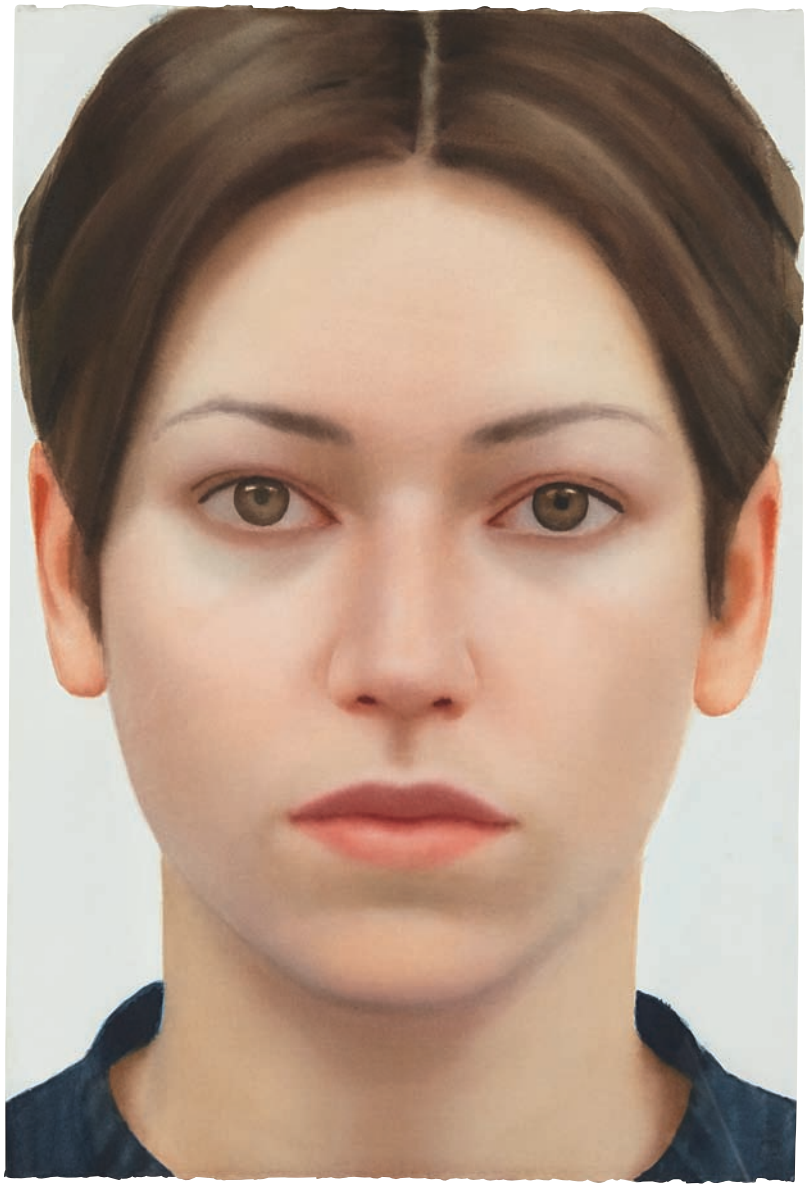
Estimate $5,000-7,000

PROVENANCE
Galerie Xippas, Paris

244 **VIK MUNIZ** b. 1961
I Am What I Read, 1989
gelatin silver print in artist's frame
43 1/2 x 24 x 2 3/4 in. (110.5 x 61 x 7 cm)
Signed, titled and dated "I Am What I Read, Vik Muniz 1989" on the reverse of the backing board. This work is unique and is accompanied by a certificate of authenticity.

Estimate $7,000-9,000

PROVENANCE
Sikkema Jenkins & Co, New York
Private collection, New York



245 **TILL FREIWALD** b. 1963
Two works: *Untitled,* 1999
watercolor on paper
each 29 3/8 x 20 1/4 in. (74.6 x 51.4 cm)
Each signed and dated “Freiwald, 1999” on the reverse.

Estimate $7,000-9,000

PROVENANCE
Jack Shainman Gallery, New York

246

246 **RUSSELL YOUNG** b. 1960

Reggie Kray Do You Know My Name (Mick Jagger), 2008

acrylic and atomic silver on linen

59 1/4 x 44 1/8 in. (150.5 x 112.1 cm)

Signed, titled, dated and annotated "Russell Young, "Reggie Kray Do You Know My Name", 2008. 1-5, atomic silver + red lips" on the reverse.

Estimate $10,000-15,000

PROVENANCE

Acquired directly from the artist

ModernMasters Fine Art, Indianapolis

247

247 **DAWN MELLOR** b. 1970

Catherine Deneuve, 2008

oil on canvas

20 x 16 in. (50.8 x 40.6 cm)

Signed, titled and dated "D Mellor 2008, Catherine Deneuve" on the reverse.

Estimate $4,000-6,000

PROVENANCE

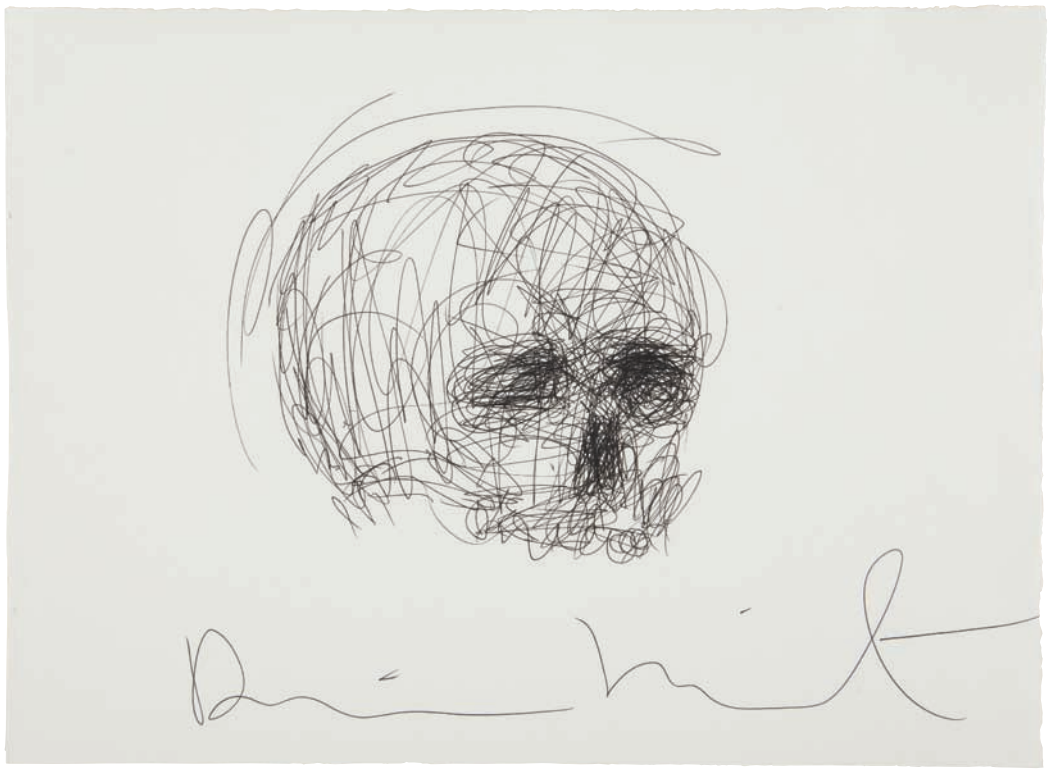
Emily Tsingou Gallery, London

Christie's Post-War and Contemporary Art, 25 March 2010, South Kensington

Acquired by the present from the above

248

249



248 **SEAN DACK** b. 1976
Future Songs, 2007
17 c-prints
each 23 1/2 x 17 1/2 in. (59.7 x 44.5 cm)
This work is number two from an edition of five.

Estimate $7,000-9,000

PROVENANCE
Fredric Snitzer Gallery, Miami

249 **DAMIEN HIRST** b. 1965
Untitled, 2004
ink on paper
10 1/2 x 14 1/2 in. (26.7 x 36.8 cm)
Signed "Damien Hirst" lower edge.

Estimate $5,000-7,000

PROVENANCE
Private collection, Los Angeles

250

251

250 **CORNELIUS QUABECK** b. 1974
John, 2006
charcoal and fabric paint on nettle
90 1/2 x 74 3/4 in. (229.9 x 189.9 cm)

Estimate $7,000-9,000

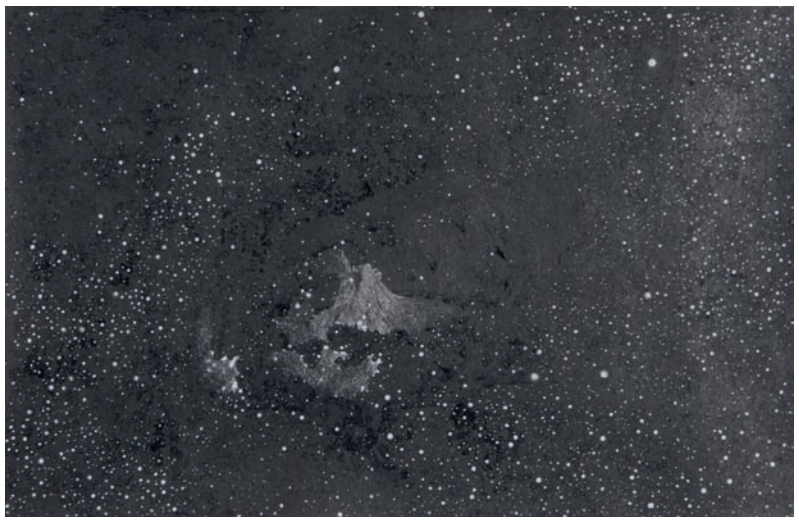
PROVENANCE
Stephen Friedman Gallery, London

251 **TILO BAUMGARTEL** b. 1972
Der Sammler, 2004
charcoal on paper
85 3/4 x 61 1/4 in. (217.8 x 155.6 cm)

Estimate $6,000-8,000

PROVENANCE
Liga Gallery, Berlin

252



i)

ii)

253

i)

ii)

252 **ERNESTO CAIVANO** b. 1972

Two works: i) *Above Trees;* ii) *Nano Explosion after Durer,* 2002, 2003
ink on paper
i) 11 3/4 x 15 3/4 in. (29.8 x 40 cm); ii) 11 x 13 in. (27.9 x 33 cm)
ii) Signed and dated "EC 03" lower right.

Estimate $4,000-6,000

PROVENANCE
Grant Selwyn Fine Art, Los Angeles

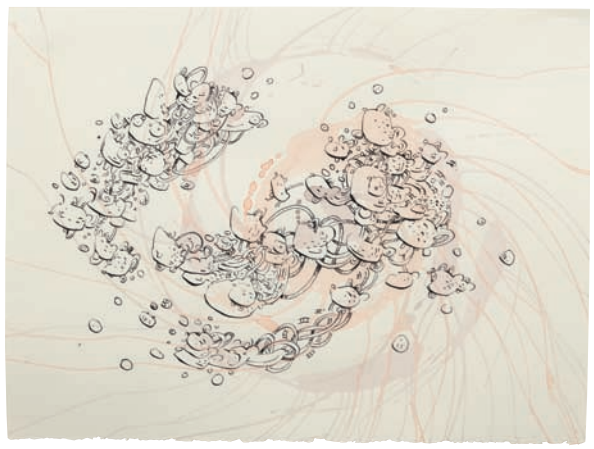
253 **SPENCER SWEENEY** b. 1973

Two works: i) *Three;* ii) *Untitled,* 2003
i) mixed media on paper; ii) pencil on paper
each 14 x 11 in. (35.6 x 27.9 cm)

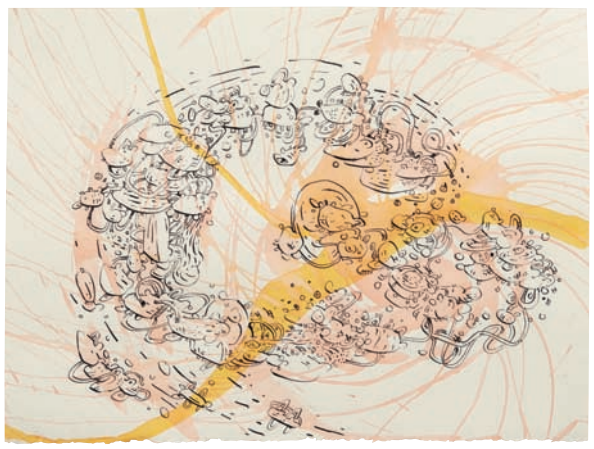
Estimate $3,000-5,000

PROVENANCE
Gavin Brown's Enterprise, New York

254



i)



ii)

iii)

THIS LOT WILL BE OFFERED WITHOUT RESERVE

254 **EMILIO PEREZ** b. 1972

Three works: i) *Amor Brutal;* ii) *Composicion;* iii) *Para Dandela,* 2003
ink and watercolor on paper
each 11 1/4 x 15 in. (28.6 x 38.1 cm)
i) Signed, titled and dated "Emilio Perez, 4/9/03, Amor Brutal"on the reverse;
ii) Signed, titled and dated "Emilio Perez, 4/9/03, Composicion" on the reverse;
iii) Signed, titled and dated "Emilio Perez, 4/9/03, Para Dandela" on the reverse.

Estimate $3,000-4,000 ●

PROVENANCE
Luxe Gallery, New York

255

256

255 **CADY NOLAND** b. 1956
Untitled (Preparatory Drawing for Log Cabin), 1990
pencil on vellum
15 5/8 x 18 1/2 in. (39.7 x 47 cm)

Estimate $5,000-7,000

PROVENANCE
Private collection

256 **TOM OF FINLAND** 1920 - 1991
Untitled, c. 1978
pencil on paper
8 1/4 x 11 5/8 in. (21 x 29.5 cm)
Signed "Tom" lower right.

Estimate $4,000-6,000

PROVENANCE
Feature Gallery, New York
Private collection, New York

257

258

i)

ii)

257 **AGATHE SNOW** b. 1976

Untitled (Pink Balls), 2010

metal, rubber and acrylic

Each metal structure: 95 5/8 x 71 3/4 x 11 in. (242.9 x 182.2 x 27.9 cm) Approximate circumference of each ball: 8 in. (20.3 cm)

Estimate $5,000-7,000

PROVENANCE

Acquired directly from the artist

Private collection, New York

258 **AMY GARTRELL** b. 1974

Two works: i) *Well Kept Secret;* ii) *Major Awards,* 2004, 2005

i)ink on paper; ii) felt on foam core in five parts

i) 20 x 25 in. (50.8 x 63.5 cm); ii) Dimensions variable.

Each ribbon approximately 80 x 41 in. (203.2 x 104.1 cm)

i) Signed, titled and dated “Amy Gartrell 2004, ‘Well Kept Secret’” on the reverse.

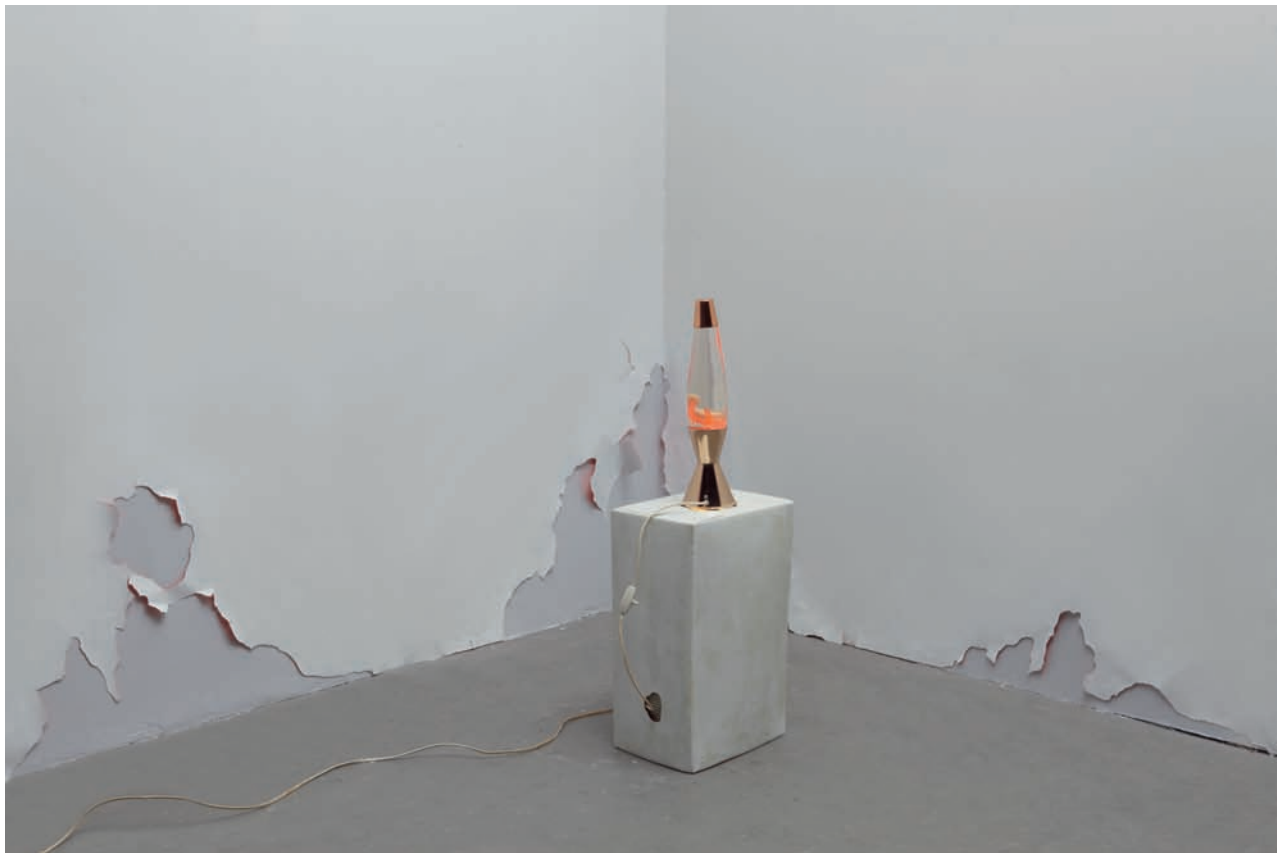
Estimate $4,000-6,000

PROVENANCE

Daniel Reich Gallery, New York

259

260



259 **DIRK STEWEN** b. 1972

Untitled, 2007

wall assemblage of inkjet print, ink on paper, thread, cardboard, wood and mild steel needles

67 1/8 x 46 1/8 in. (170.5 x 117 cm)

Estimate $5,000-7,000

PROVENANCE

Galerie Dennis Kimmerich, Düsseldorf

LITERATURE

Dirk Stewen: While You Were Out. Ed. Yilmaz Dziewior. Cologne: Buchhandlung Walther König Büchermarkt Verlag, 2009. Pl 38. (Illustrated)

260 **RICHARD HUGHES** b. 1974

From Beyond, 2005

polyurethane, plastic, paint, lamp and mixed media

Dimensions variable.

This work is accompanied by the artist's installation instructions.

Estimate $5,000-7,000

PROVENANCE

Nils Stærk Gallery, Copenhagen

261

261 **MATT GREENE** b. 1971
The Slu, 2005
graphite and colored pencil on Mi-Teintes paper
22 x 19 5/8 in. (55.9 x 49.8 cm)

Estimate $3,000-5,000

PROVENANCE
Peres Projects, Los Angeles

262

262 **MATT GREENE** b. 1971
Untitled, 2003
ink on paper
30 x 40 in. (76.2 x 101.6 cm)
Signed and dated "M Greene 03" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Peres Projects, Los Angeles
Private collection

263

263 **DAN MCCARTHY** b. 1962
5:00 AM, 2002-2003
oil on canvas
60 x 72 in. (152.4 x 182.9 cm)
Signed, titled and dated "Dan McCarthy, 2002-2003, 5 AM, McCarthy" on the reverse.

Estimate $6,000-8,000

PROVENANCE
Anton Kern Gallery, New York

264

264 **ALISHA KERLIN** b. 1981
Daylighting, 2010
oil on canvas
30 x 40 in. (76.2 x 101.6 cm)
Signed and dated "Alisha Kerlin 2010" on the stretcher.

Estimate $4,000-6,000

PROVENANCE
Zach Feuer Gallery, New York

265

265 **ALISHA KERLIN** b. 1981
As Regards the Greater Part or Number: Weekends Spent Mostly Alone, 2010
oil on canvas
38 x 48 in. (96.5 x 121.9 cm)
Signed and dated "Alisha Kerlin 2010" on the reverse. Further signed, titled and dated "As Regards the Greater Part or Number: Weekends Spent Mostly Alone 2010 A Kerlin" on the stretcher.

Estimate $4,000-6,000

PROVENANCE
Zach Feuer Gallery, New York

266

266 **ALISHA KERLIN** b. 1981
Long Division with Remainder, 2010
oil on canvas
36 x 45 in. (91.4 x 114.3 cm)
Signed, titled and dated "Long Division with Remainder 2010 A Kerlin" on the stretcher.

Estimate $4,000-6,000

PROVENANCE
Zach Feuer Gallery, New York

267

267 **PHILIPPE PERROT** b. 1967
Three works: *Untitled,* 2005
watercolor crayon on paper
each 13 x 9 1/2 in. (33 x 24.1 cm)
Each signed and dated "P.P 2005" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Art Concept, Paris

268 **HÅVARD HOMSTVEDT** b. 1976
Screen Room, 2006
oil and acrylic on linen laid on board
90 x 60 in. (228.6 x 152.4 cm)
Signed and dated "Håvard H. 06" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Anna Helwing Gallery, Los Angeles

268

269

270

269 **SOPHIE VON HELLERMANN** b. 1975
White Magic, 2005
oil on canvas
34 1/4 x 53 3/8 in. (87 x 135.6 cm)
Signed, titled and dated “White Magic, Sophie von Hellermann 2005” on the reverse.

Estimate $6,000-8,000

PROVENANCE
Marc Foxx Gallery, Los Angeles

270 **SOPHIE VON HELLERMANN** b. 1975
At Home, 2004
acrylic on canvas
78 x 110 1/4 in. (198.1 x 280 cm)
Signed, titled and dated “At Home, Sophie von Hellerman, 2004” on the reverse.

Estimate $7,000-9,000

PROVENANCE
Marc Foxx Gallery, Los Angeles

271

272

271 **RICKY SWALLOW** b. 1974
Evolution (In Order of Appearance), 1999
resin
each 1 1/2 x 2 1/4 in. (3.8 x 5.7 cm)

Estimate $8,000-10,000

PROVENANCE
Karyn Lovegrove Gallery, Los Angeles

272 **CHRIS JOHANSON** b. 1968
Untitled, n.d.
mixed media on wood
16 1/2 x 35 x 5 in. (41.9 x 88.9 x 12.7 cm)

Estimate $4,000-6,000

PROVENANCE
Jack Hanley Gallery, San Francisco
Private collection

273

THIS LOT WILL BE OFFERED WITHOUT RESERVE

273 **MR.** b. 1969
This is a Salada, 2002
acrylic on wood disc
diameter 10 in. (25.4 cm)
Signed and dated "Mr. 2002" on the reverse.

Estimate $5,000-7,000 ●

PROVENANCE
Tomio Koyama Gallery, Tokyo

274

274 **SYLVIE FLEURY** b. 1961
Cuddly Painting, 1991
synthetic fur
14 x 14 in. (35.6 x 35.6 cm)
Signed and dated "Sylvie Fleury '91" on the stretcher.

Estimate $4,000-6,000

PROVENANCE
Gallery Bob van Orsouw, Zürich

275 **CHIHO AOSHIMA** b. 1974
Chinese Noodles Girl, 2000
digital chromogenic print
37 x 37 in. (94 x 94 cm)
Signed and numbered "AP 1/2, Chiho Aoshima" on a label affixed to the reverse of the backing board. This work is number one of two artist's proofs, from an edition of six.

Estimate $6,000-8,000

PROVENANCE
Blum & Poe, Santa Monica
Christie's Post-War and Contemporary Art, 10 September 2007, New York
Acquired by the present from the above

EXHIBITED
Chicago, *The Mythical Being of Desire,* Glass Curtin Gallery, June -July 2003

275

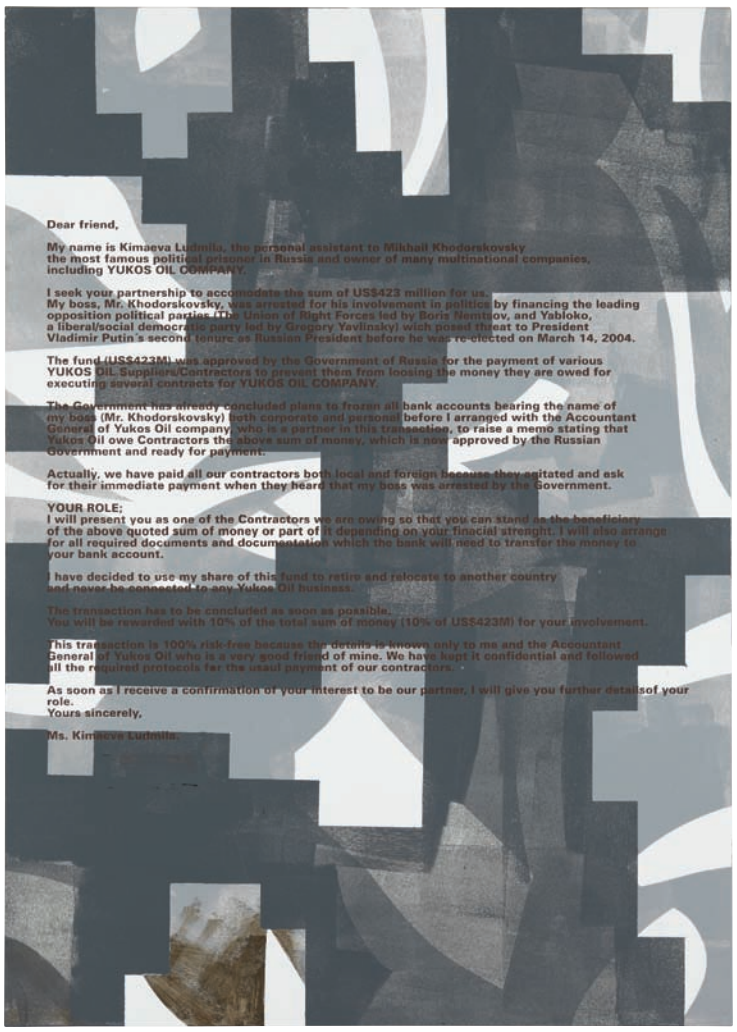
276

276 **JOHANNES WOHNSEIFER** b. 1967
SPAM Painting No. 25, 2006
acrylic on aluminum
55 1/4 x 39 1/4 in. (140.3 x 99.7 cm)
Signed, titled and dated "J. Wohnseifer, 2006, SPAM Painting No. 25" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Galerie Johann König, Berlin

277



277 **JOHANNES WOHNSEIFER** b. 1967
SPAM Painting No. 16, 2005
acrylic on aluminum
55 x 39 1/4 in. (139.7 x 99.7 cm)
Signed, titled and dated "J. Wohnseifer, 2005, SPAM Painting #16" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Galerie Johann König, Berlin

278

278 **DANIEL LEFCOURT** b. 1975
Untitled, 2004
oil on linen
18 x 24 in. (45.7 x 61 cm)
Signed and dated "Lefcourt 04" on the overlap.

Estimate $3,000-4,000

PROVENANCE
Taxter & Spengemann, New York

279

279 **JOHANNES WOHNSEIFER** b. 1967

Safari Primer, 2007

acrylic on aluminum

55 1/8 x 39 7/8 in. (140 x 101.3 cm)

Signed, titled, dated and annotated "Johannes Wohnseifer, Safari Primer, 2007, JW 677" on the reverse.

Estimate $4,000-6,000

PROVENANCE

Galerie Johann König, Berlin

280

i)

ii)

280 **DANIEL LEFCOURT** b. 1975

Two works: i) *Addendum II;* ii) *Addendum IV,* 2007

acrylic on panel

i) 16 1/2 x 20 in. (41.9 x 50.8 cm); ii) 16 x 18 1/2 in. (40.6 x 47 cm)

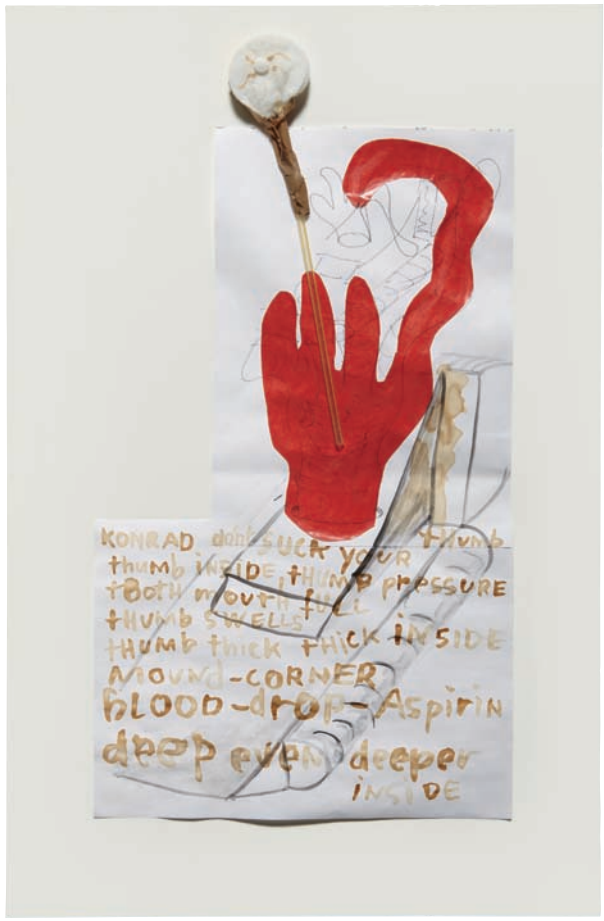
Signed and dated "Daniel Lefcourt '07" on the reverse.

Estimate $6,000-8,000

PROVENANCE

Taxter & Spengemann, New York

281



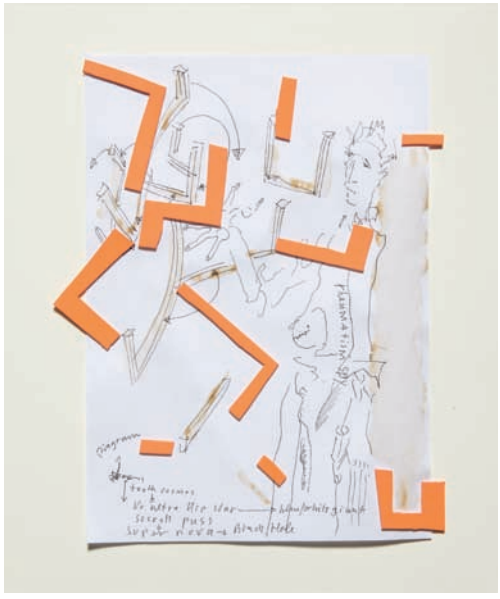
281 **JOHN BOCK** b. 1965
Untitled, 2001
mixed media collage on paper
27 1/2 x 11 1/2 in. (69.9 x 29.2 cm)

Estimate $3,000-4,000

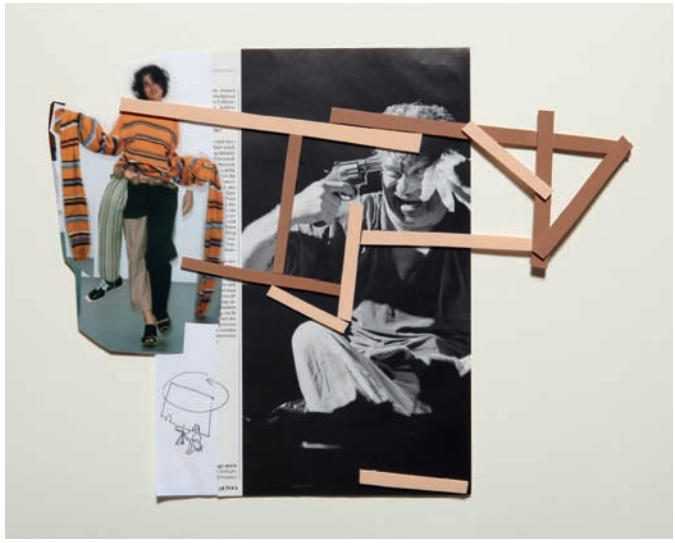
PROVENANCE
Anton Kern Gallery, New York
Jack Tilton Gallery, New York

282

i)



iii)



ii)

282 **JOHN BOCK** b. 1965
Untitled, 2001
ink and collage on paper
i) 11 3/4 x 15 1/4 in. (29.8 x 38.7 cm); ii) 11 1/2 x 8 1/4 in. (29.2 x 21 cm);
iii) 11 3/4 x 9 1/4 in. (29.8 x 23.5 cm)
i), ii) Signed and dated "JB 2001" lower edge.

Estimate $5,000-7,000

PROVENANCE
Regen Projects, Los Angeles

283

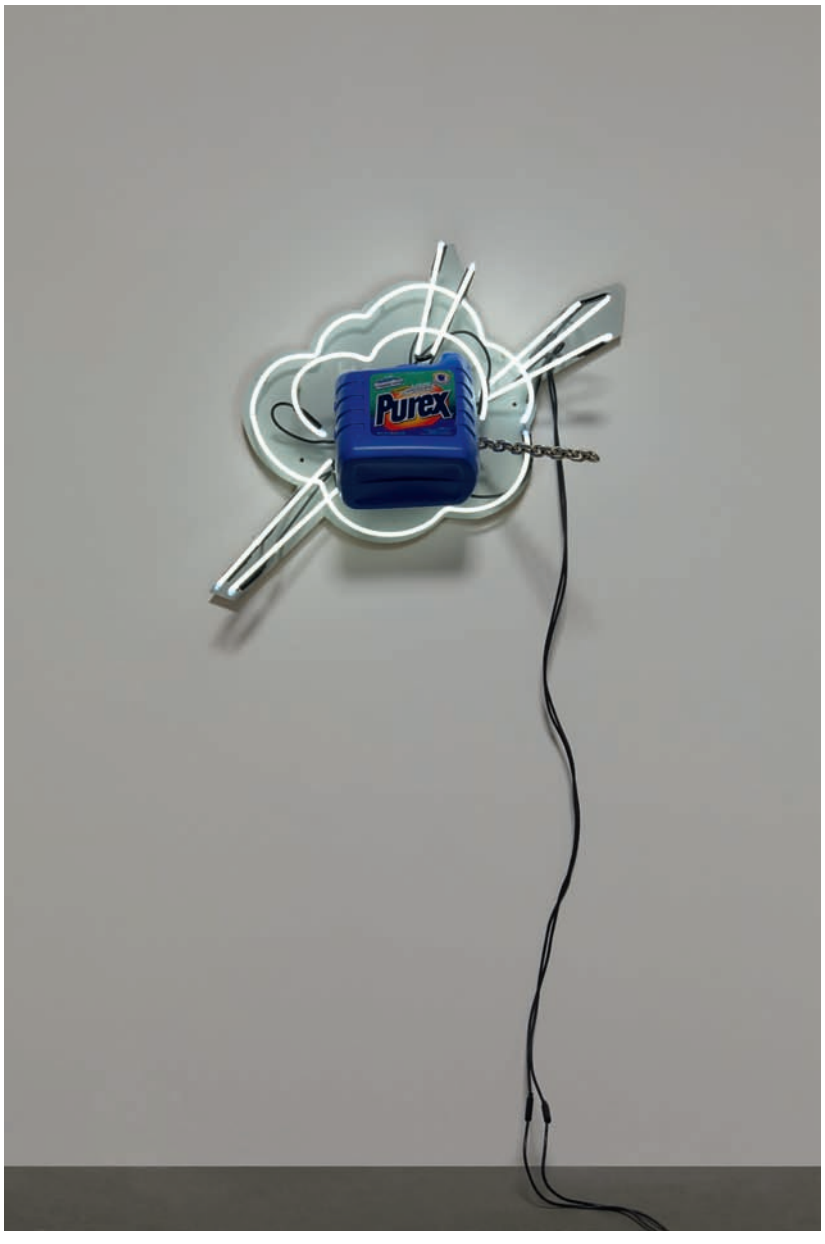
283 **RADCLIFFE BAILEY** b. 1968
Untitled, 2001
photograph and mixed media on paper
50 1/2 x 47 1/2 in. (128.3 x 120.7 cm)

Estimate $4,000-6,000

PROVENANCE
Jack Shainman Gallery, New York

284

285



THIS LOT WILL BE OFFERED WITHOUT RESERVE

284 **JAY DAVIS** b. 1975
You Drank It All, 2005
acrylic and vinyl on vinyl
44 x 31 in. (111.8 x 78.7 cm)

Estimate $4,000-6,000 ●

PROVENANCE
Shoshana Wayne Gallery, Santa Monica

285 **TOLAND GRINNELL** b. 1969
BLAM (Purex 300 Fl. Oz.), 2004
painted wood, 300 Fl. Oz. Purex plastic container, metal, neon lights
39 x 33 x 17 in. (99.1 x 83.8 x 43.2 cm)

Estimate $3,000-5,000

PROVENANCE
Mary Boone Gallery, New York

EXHIBITED
New York, *Toland Grinnell*, Mary Boone Gallery, March 3 - April 23, 2005

286

i)

ii)

iii)

iv)

v)

THIS LOT WILL BE OFFERED WITHOUT RESERVE

286 **THOMAS EGGERER** b. 1963

Five works: *Untitled,* 2004
collage
i) 11 3/4 x 8 5/8 in. (30 x 22 cm);
ii) 11 x 8 1/2 in. (28 x 21.6 cm);
iii) 11 3/4 x 9 1/4 in. (30 x 23.5 cm);
iv) 11 3/4 x 9 1/8 in. (29.8 x 23.2 cm);
v) 11 3/4 x 9 1/8 in. (30 x 23.3 cm)

Estimate $5,000-7,000 ●

PROVENANCE
Friedrich Petzel Gallery, New York

287 **LAUREL NAKADATE** b. 1975

I Wanna Be Your Mid-life Crisis, 2002
DVD with artist's made case. Duration: 5:32
Titled and numbered "I Wanna Be Your Mid-Life Crisis 3/5" on the DVD.
This work is number three from an edition of five.

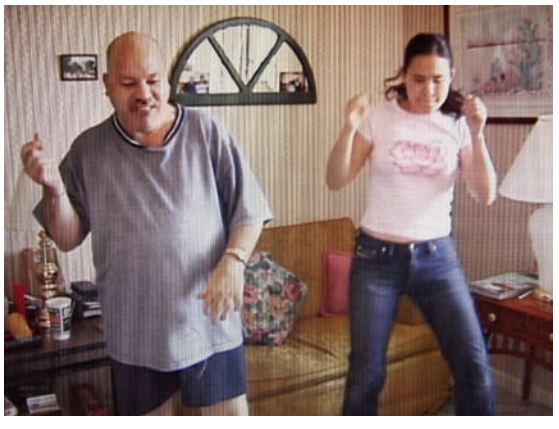
Estimate $4,000-6,000

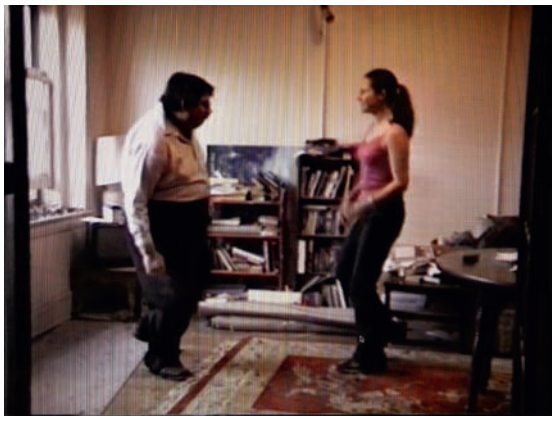
PROVENANCE
Daniel Silverstein Gallery, New York

EXHIBITED
New York, Armory Show, Daniel Silverstein Gallery, 2002

LITERATURE
Johnson, Ken. "Art in Review; Laurel Nakadate" The New York Times [New York] 6 May 2005.
Woodward, Richard B. "Does This Make You Uneasy?" The Wall Street Journal [New York] 16 June 2011.

287





288

i)

ii)

iii)

289

288 **MATTHEW BRANNON** b. 1971

Three works: i) *Amateur Video;* ii) *Blood Money;* iii) *Untitled,* 2004, 2005, 2008
i) ink on paper ii) letterset and offset on paper, glass iii) painted Styrofoam and yarn
i) 21 3/4 x 17 1/2 in. (55.2 x 44.5 cm) ii) 19 x 19 in. (48.3 x 48.3 cm)
iii) 19 x 3 x 3 in. (48.3 x 7.6 x 7.6 cm)
i) Signed and dated "Matthew Brannon '04" lower right.

Estimate $8,000-12,000

PROVENANCE

i) Rago, Kenneth Freed Collection of Contemporary Art, 1 November 2006, Lambertville; Private collection ii), iii) Friedrich Petzel Gallery, New York; Private collection

EXHIBITED

iii) New York, *Matthew Brannon: The question is a compliment*, Friedrich Petzel Gallery, 23 May - July 2008

289 **SUE WILLIAMSON** b. 1941

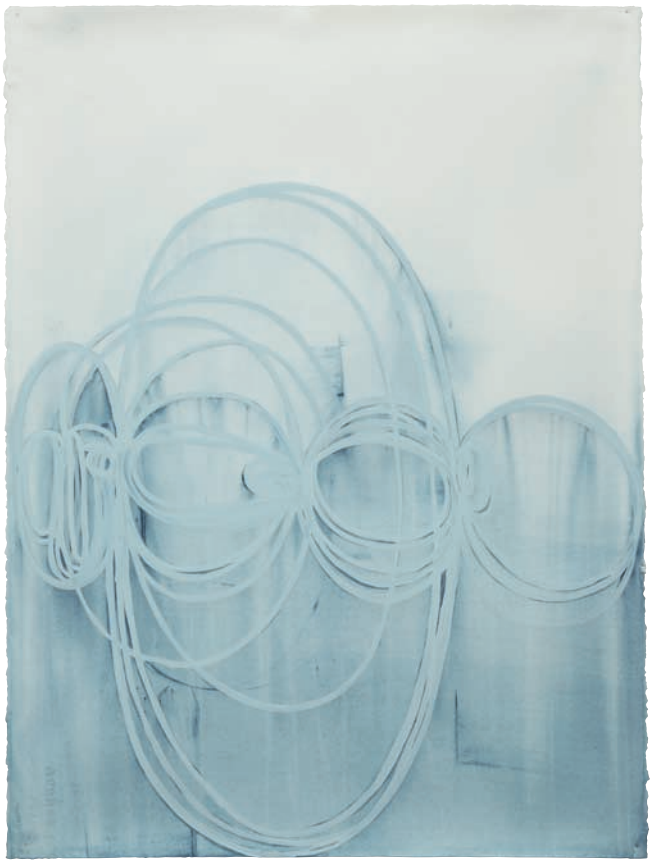
Truth Games, 1998
color photographs and plastic on wood
33 x 47 3/4 in. (83.8 x 121.3 cm)
Signed, titled, dated and annotated "Truth Games, h.c. Joyce Mtimkulu- to ash- Col. Nic Van Rensburg 1998, Sue Williamson" on the reverse.

Estimate $6,000-8,000

PROVENANCE

Private collection, Birmingham

290



i)

ii)

THIS LOT WILL BE OFFERED WITHOUT RESERVE

290 **JILL MOSER** b. 1956
Two Works: i) *Untitled;* ii) *Dawn,* 1995, 2001
watercolor on paper
each 30 1/8 x 22 in. (76.5 x 55.9 cm)
i) Signed and dated "JM 95" lower right. Further signed and dated "J Moser 1995" on the reverse. ii) Signed, titled and dated "Dawn, J Moser, 2001" on the reverse.

Estimate $3,000-4,000 ●

PROVENANCE
Acquired directly from the artist

291

291 **JOSE DE RIVERA** 1904-1985
Construction no. 39, 1957
bronze on artist's painted wood motorized pedestal
sculpture 8 1/2 x 14 1/2 x 12 in. (21.6 x 36.8 x 30.5 cm)
pedestal 46 1/2 x 8 x 8 in. (118.1 x 20.3 x 20.3 cm)

Estimate $4,000-6,000

PROVENANCE
Grace Borgenicht Brandt Gallery, New York
Acquired by the present from the above in 1986

292

293

292 **TIM ROLLINS & K.O.S.** b. 1955
The Red Badge of Courage XI, 1986-1987
acrylic on book pages mounted on linen
24 1/4 x 36 in. (61.6 x 91.4 cm)
Signed, titled, inscribed and dated "The Red Badge of Courage, XI., TR + K.O.S., So. Bx 86-87" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Rhona Hoffman Gallery, Chicago
Christie's Contemporary Art, 13 November 1998, New York
Acquired by the present owner from the above

EXHIBITED
Milwaukee Art Museum; Oklahoma City Art Museum; Houston, Contemporary Arts Museum, *Word as Image: American Art 1960-1990,* June 1990-May 1991

293 **TONY OURSLER** b. 1957
Scar, 2004
collage and acrylic on paper
28 1/2 x 22 1/2 in. (72.4 x 57.2 cm)

Estimate $3,000-5,000

PROVENANCE
Margo Leavin Gallery, Los Angeles

294 **TIM ROLLINS + K.O.S.** b. 1955
The Frogs, 1993/1994
watercolor on book pages mounted on linen
31 1/4 x 40 1/8 in. (79.4 x 101.9 cm)
Signed, titled, inscribed and dated "Second Study for, The Frogs (after, Aristophanes), TR and K.O.S., South Bronx, 1994" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Mary Boone Gallery, New York

294

295

295 **KENNETH NOLAND** 1924-2010
Untitled, 1979
mixed media on hand-made paper
18 1/8 x 24 in. (46 x 61 cm)
Signed “KN” with the artist’s blind stamp, lower right.

Estimate $5,000-7,000

PROVENANCE
Galerie Blancpain Stepczynski, Geneva

296

THIS LOT WILL BE OFFERED WITHOUT RESERVE
296 **KENDELL GEERS** b. 1968
Dirty Balls, 2009
color coupler print
44 x 29 in. (111.8 x 73.7 cm)
Signed, titled and dated “Kendell Geers ‘Dirty Balls’ 2009” on the reverse. This work is unique.

Estimate $4,000-6,000 ●

PROVENANCE
Acquired directly from the artist

297 **CORITA KENT** 1918-1986
Two works: i) *“with love to the every day miracle”;* ii) *“why do you not think of him”,* 1967, 1973
serigraph
each 23 x 35 in. (58.4 x 88.9 cm)
Each signed “Corita” lower right. i) This work is from an unnumbered edition of unknown size. ii) This work is from an unnumbered edition of 187.

Estimate $4,000-6,000

PROVENANCE
Private collection

297

i)

ii)

298

THIS LOT WILL BE OFFERED WITHOUT RESERVE

298 **MAX STREICHER** b. 1958
Breathing Baby, 2005
nylon spinnaker, electric fan
32 x 40 x 31 in. (81.3 x 101.6 x 78.7 cm)

Estimate $3,000-4,000 ●

PROVENANCE
Artcore Gallery, Toronto

299

299 **BRYAN HUNT** b. 1947
*Untitled (*prototype for *Islet* series*),* 2000
Aqua-Resin on stone base
18 1/2 x 7 x 7 in. (47 x 17.8 x 17.8 cm)
Signed and dated "Bryan Hunt, 2000" bottom of base.

Estimate $4,000-6,000

PROVENANCE
Private collection, New York

300 **JOE BRADLEY** b. 1975
Untitled, 2007
gouache on graph paper
32 x 27 in. (81.3 x 68.6 cm)
Signed and dated "Joe Bradley, 2007" on the reverse.

Estimate $5,000-7,000

PROVENANCE
Peres Projects, Los Angeles

EXHIBITED
Los Angeles, *Joe Bradley,* Peres Projects, March 3 – 31, 2007

300

THIS LOT WILL BE OFFERED WITHOUT RESERVE

301 **GERT VERHOEVEN** b. 1964
Tables, 2000
wood tables, plaster, laquer, felt, wood, crayon and Plexiglas
36 x 61 1/2 x 22 3/4 in. (91.4 x 156.2 x 57.8 cm)

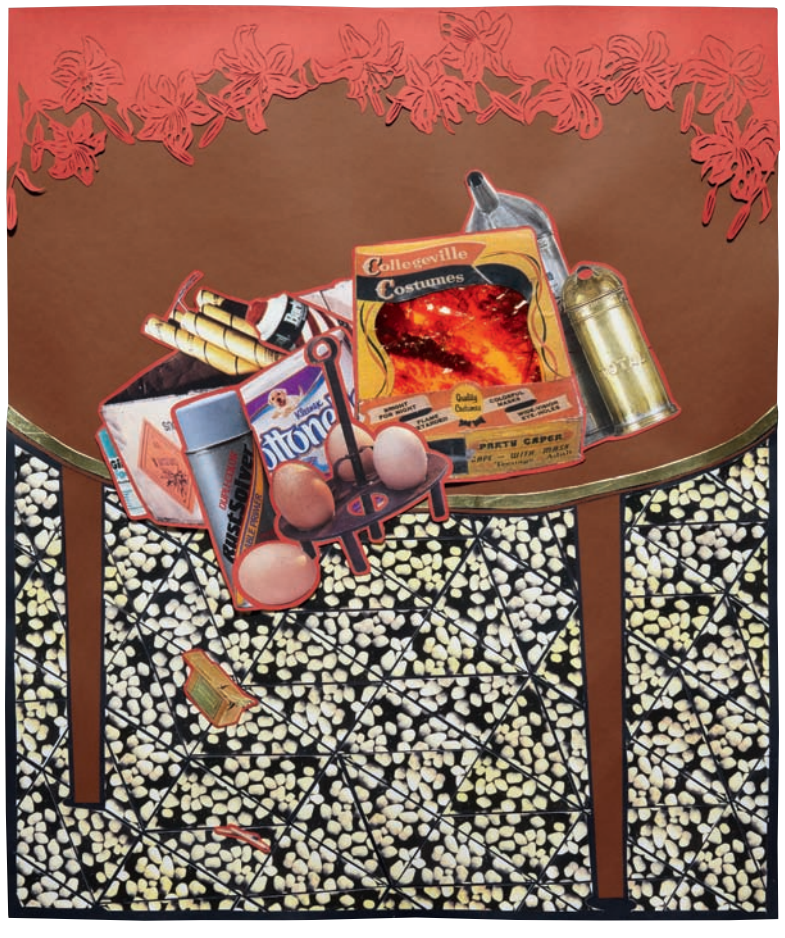
Estimate $3,000-5,000 ●

PROVENANCE
Galerie Nelson, Paris

LITERATURE
Fisher, Jean, Gert Verhoeven, and Denys Zacharopoulos. The Blob 2001 GERT VERHOEVEN. *L'esprit Devenu Doigt | The Production of Hands | Copy-boules Boules | Il Sottile Velo Dell'oasi Spirituale.* Brussels: Societé Des Expositions Du Palais Des Beaux-Arts De Bruxelles, 2001. n.p. (Illustrated in color)

301

302



303

302 **CHRISTIAN HOLSTAD** b. 1972
Take Stands 1 (Fallen Table with Forest), 2004
collage
36 1/4 x 30 5/8 in. (92.1 x 77.8 cm)

Estimate $3,000-5,000

PROVENANCE
Daniel Reich Gallery, New York

304

303 **MISAKI KAWAI** b. 1978
Big Break, 2007
collage and mixed media on canvas
62 1/2 x 89 in. (158.8 x 226.1 cm)
Signed, titled and dated "Big Break, 2007, Misaki Kawai" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Clementine Gallery, New York

THIS LOT WILL BE OFFERED WITHOUT RESERVE

304 **BARRY REIGATE** b. 1971
Untitled, 2000
mixed media on paper
23 1/2 x 16 1/2 in. (59.7 x 41.9 cm)
Signed and dated "Barry Reigate 2000" on the reverse.

Estimate $3,000-4,000 ●

PROVENANCE
Paradise Row Gallery, London

305

306

305 **ROSEMARIE TROCKEL** b. 1952
The World of Men, 1988
graphite on paper
9 x 6 in. (22.9 x 15.2 cm)
Signed and dated "Trockel 88" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Scaramouche, New York

THIS LOT WILL BE OFFERED WITHOUT RESERVE

306 **IAN DAVIS** b. 1972
Looters, 2006
acrylic on Masonite
16 x 20 in. (40.6 x 50.8 cm)
Signed, titled and dated "'Looters' Ian Davis Nov. 2006" on the reverse.

Estimate $3,000-4,000 ●

PROVENANCE
Acuna-Hansen Gallery, Los Angeles

307

i)

ii)

iii)

307 **WILLIAM CORDOVA** b. 1972
Three works: i) *The Tar Baby Versus St. Sebastian (M.R.);* ii) *The Longest Cocktail Party;* iii) *Untitled,* 2001, 2002, 2003
i), ii) pencil, watercolor and Whiteout on paper; iii) gouache pencil and ink on paper
i) 9 x 12 in. (22.9 x 30.5 cm); ii), iii) 8 1/2 x 11 in. (21.6 x 27.9 cm)
i) Titled "The Tar Baby Versus St. Sebastian (M.R.)" lower edge.;
ii) Titled "The Longest Cocktail Party" lower edge.

Estimate $4,000-6,000

PROVENANCE
Richard Heller Gallery, Santa Monica

EXHIBITED
Durham, *Street Level: Mark Bradford, William Cordova & Robin Rhode,* The Nasher Museum of Art at Duke University, 19 February- 17 August 2007

308

309

308 **LUCY STEIN** b. 1979
Blue Eyed Bowl Head Receptacle, 2007
oil on canvas
60 x 40 in. (152.4 x 101.6 cm)
Signed, titled and dated "'Blue Eyed Bowl Head Recepacle' 2007 Lucy Stein" on the stretcher.

Estimate $5,000-7,000

PROVENANCE
Gimpel Fils, London

309 **ARTISTS ANONYMOUS** active since 2001
Miss Piggy, 2004-2005
oil and blackboard paint on canvas
55 x 39 1/2 in. (139.7 x 100.3 cm)
Signed, titled and dated "Miss Piggy, 2004-2005, Artists Anonymous" on the overlap.

Estimate $3,000-4,000

PROVENANCE
LIGA Galerie, Berlin

310 **ANDREW MANSFIELD** b. 1953
Untitled No. 230, 1998
oil on canvas
28 x 24 in. (71.1 x 61 cm)
Signed, titled and dated "Andrew Mansfield, Untitled No. 230, 1998" on the reverse.

Estimate $2,000-3,000

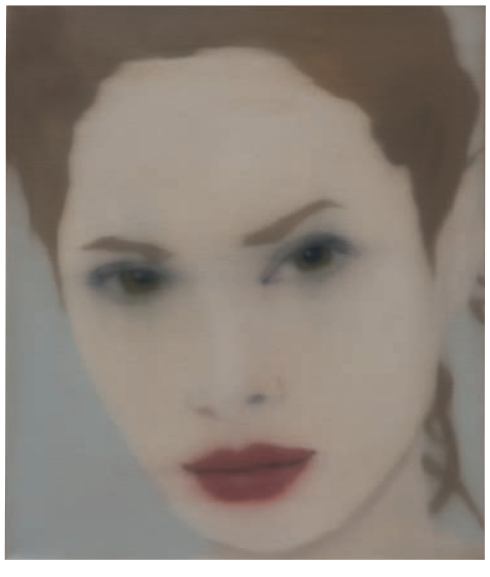
PROVENANCE
Anthony Reynolds Gallery, London

311 **KIM MCCARTY** b. 1956
Untitled (Girl, shoulders hunched), 2005
watercolor on Arches paper
40 x 26 in. (101.6 x 66 cm)
Signed and dated "Kim McCarty 05" lower right.

Estimate $4,000-6,000

PROVENANCE
Briggs Robinson Gallery, New York
Private collection, New York

310



311

312

i)

ii)

312 **WHITNEY BEDFORD** b. 1976
Two works: i) *Cast 2;* ii) *Cast 5,* 2005
oil on canvas
each 16 x 13 in. (40.6 x 33 cm)

Estimate $4,000-6,000

PROVENANCE
i) Art Concept, Paris; ii) Andrew Kreps Gallery, New York

313

THIS LOT WILL BE OFFERED WITHOUT RESERVE

313 **ANDREAS DIEFENBACH** b. 1973
Selbst noch wach von gestern, 2003
oil, lacquer and acrylic on canvas
28 3/4 x 19 5/8 in. (73 x 50 cm)
Signed, titled and dated "Andreas Diefenbach 2003 Selbst noch wach von gestern" on the overlap.

Estimate $3,000-5,000 ●

PROVENANCE
Christian Nagel, Berlin

314

314 **ALESSANDRO PESSOLI** b. 1963
The Philosopher is Sick, 2004
gouache on paper in four parts
each 9 1/2 x 10 in. (24.1 x 25.4 cm)
Each signed, titled and dated "The Philosopher is Sick, Alessandro Pessoli, 14 gennaio 2004" and numbered one through four on the reverse.

Estimate $3,000-5,000

PROVENANCE
Anton Kern Gallery, New York

315

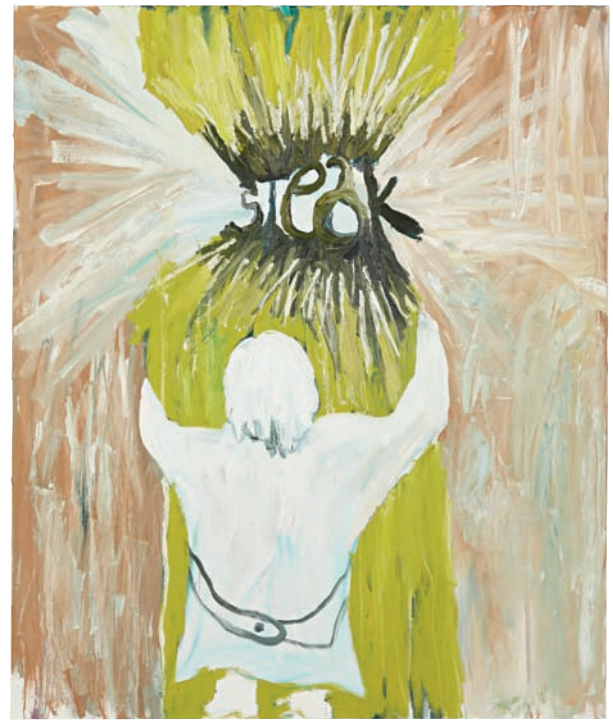
THIS LOT WILL BE OFFERED WITHOUT RESERVE

315 **ROB THOM** b. 1975
Untitled (Self-Explanatory), 2005
mixed media and collage on paper
11 x 7 3/4 in. (27.9 x 19.7 cm)
Signed, titled and dated ""Untitled", (Self-Explanatory), Rob Thom 2005" on the reverse.

Estimate $3,000-5,000 ●

PROVENANCE
Black Dragon Society, Los Angeles

316



316 **BENDIX HARMS** b. 1967
Big Steak, 2004
oil on canvas
47 1/4 x 39 3/8 in. (120 x 100 cm)
Signed, titled and dated "Big Steak, Bendix Harms, 2004" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Anton Kern Gallery, New York

317

317 **MELISSA GORDON** b. 1981
Kaleidoscope, 2007
oil on canvas
28 x 38 in. (71.1 x 96.5 cm)
Signed and dated "Melissa, Gordon 07" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Ancient & Modern, London

318

318 **JOSEPH STASHKEVETCH** b. 1958
Cascade, 2003
Conté crayon on rag paper
60 x 60 1/2 in. (152.4 x 153.7 cm)
Signed, titled and dated "Cascade, Joseph Stashkevetch 03" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Von Lintel Gallery, New York
Edward Tyler Nahem, New York
Private collection

319

THIS LOT WILL BE OFFERED WITHOUT RESERVE

319 **JONATHAN MEESE** b. 1970
Die Kapitano- Bligh Serie, 2002
photocopy, photograph, oil, ink and pencil on paper
16 1/2 x 11 1/2 in. (41.9 x 29.2 cm)
Signed and dated "J Meese, 2002" lower right.

Estimate $3,000-5,000 ●

PROVENANCE
Contemporary Fine Arts, Berlin

320

320 **CHARLIE HAMMOND** b. 1979
Chance Domesticated, 2005
marbling ink on paper mounted on wood
60 x 47 1/2 in. (152.4 x 120.7 cm)
Signed "Charlie Hammond" on the reverse of the backing board. This work is accompanied by a certificate of authenticity.

Estimate $3,000-5,000

PROVENANCE
Galerie Gisela Capitain, Cologne

EXHIBITED
Glasgow, *Liberation de L'aestetique,* The Jail, July 2005
Cologne, *Keep Passing the Open Windows or Happiness,* Galerie Gisela Capitain, 20 September- 26 October 2006

321

322

321 **ALISON SCHULNIK** b. 1978
Hobo Flower Face, 2009
oil on canvas
30 x 24 in. (76.2 x 61 cm)
Signed, titled and dated "Schulnik, 09, Hobo Flower Face" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Mark Moore Gallery, Santa Monica

322 **MARTIN MULL** b. 1943
Untitled, 1992
acrylic on paper
10 x 12 in. (25.4 x 30.5 cm)
Signed "MM '92" lower right.

Estimate $4,000-6,000

PROVENANCE
Acquired directly from the artist

323

324

323 **SHAY KUN** b. 1974
Eradication, 2006
acrylic and oil on canvas
20 1/4 x 24 in. (51.4 x 61 cm)
Signed and dated “Shay Kun, 2006” on the reverse.

Estimate $4,000-6,000

PROVENANCE
Samson Projects, Boston

324 **JONATHAN YEO** b. 1970
Leaf Study White 2, 2008
collage and latex on canvas
14 3/4 x 24 in. (37.5 x 61 cm)
Signed and dated “Jonathan Yeo 2008” on the stretcher.

Estimate $4,000-6,000

PROVENANCE
Lazarides Gallery, London

325

326

THIS LOT WILL BE OFFERED WITHOUT RESERVE

325 **MAX SCHUMANN** b. 1964
Imagine, 2007
acrylic on cardboard
47 3/4 x 45 1/2 in. (121.3 x 115.6 cm)

Estimate $3,000-5,000 ●

PROVENANCE
Taxter & Spengemann, New York

326 **JULIE HEFFERNAN** b. 1956
Accumulated Self-Portrait, 1997
oil on canvas
10 x 11 1/8 in. (25.4 x 28.3 cm)
Signed, titled and dated “Acc. SP. 1997 J. Heffernan” on the overlap.

Estimate $5,000-7,000

PROVENANCE
Littlejohn Contemporary, New York
Private collection, New York

327

328

327 **FORREST MOSES** b. 1934
Meadow with Woods, c. 1990s
oil on canvas
48 x 50 in. (121.9 x 127 cm)
Signed and titled "'Meadow with Woods' Moses" on the overlap.

Estimate $4,000-6,000

PROVENANCE
LewAllen Contemporary, Santa Fe

328 **STEFAN KÜRTEN** b. 1963
They Don't Love You Like I Love You, 2006
oil and pigmented gesso on canvas
22 x 28 in. (55.9 x 71.1 cm)
Signed, titled and dated "(They Don't Love You Like I Love You), Stefan Kürten 2006" on the reverse.

Estimate $4,000-6,000

PROVENANCE
Alexander and Bonin, New York
Private collection

329

330

329 **NATHAN REDWOOD** b. 1978
Untitled (plant with painting of bird), 2006
acrylic on canvas
35 x 30 in. (88.9 x 76.2 cm)
Signed and dated "Redwood 06" on the reverse.

Estimate $3,000-5,000

PROVENANCE
Carl Berg Gallery, Los Angeles

330 **NATHAN REDWOOD** b. 1978
Post Boxes, 2008
acrylic on canvas
88 x 88 in. (223.5 x 223.5 cm)
Signed and dated "Redwood '07" on the reverse.

Estimate $7,000-9,000

PROVENANCE
Carl Berg Gallery, Los Angeles

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $50,000, 20% of the portion of the hammer price above $50,000 up to and including $1,000,000 and 12% of the portion of the hammer price above $1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

Δ **Property in Which Phillips de Pury & Company Has an Ownership Interest**

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● **No Reserve**

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Ω **Endangered Species**

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least $1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

$50 to $1,000	by $50s
$1,000 to $2,000	by $100s
$2,000 to $3,000	by $200s
$3,000 to $5,000	by $200s, 500, 800 (i.e. $4,200, 4,500, 4,800)
$5,000 to $10,000	by $500s
$10,000 to $20,000	by $1,000s
$20,000 to $30,000	by $2,000s
$30,000 to $50,000	by $2,000s, 5,000, 8,000
$50,000 to $100,000	by $5,000s
$100,000 to $200,000	by $10,000s
above $200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

PHILLIPS
de PURY & COMPANY

EVENING SALE

CONTEMPORARY ART

AUCTION 10 MAY 2012 7PM **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260
PHILLIPSDEPURY.COM

RICHARD PRINCE *Untitled (cowboy),* 1980-1984 (detail) **Estimate** $800,000-1,200,000

3 THE AUCTION

Conditions of Sale
As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement
In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots
The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment
Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US$10,000.

Credit Cards
As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of $10,000 or less.

Collection
It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of $50, an additional administrative fee of $10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

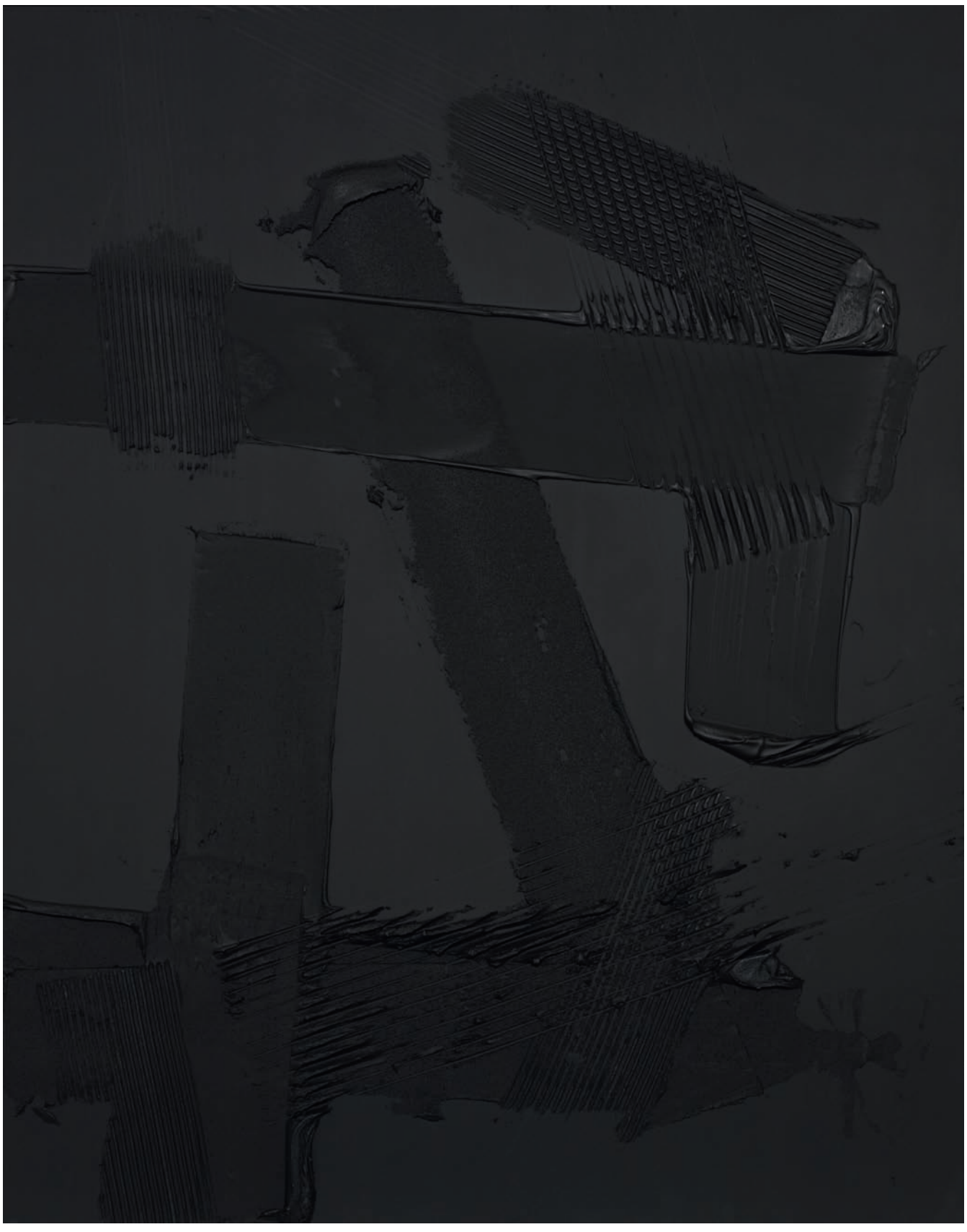
Loss or Damage
Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping
As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses
Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species
Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

PHILLIPS
de PURY & COMPANY



DAY SALE

CONTEMPORARY ART

AUCTION 11 MAY 2012 **NEW YORK**

ANSELM REYLE *Black Earth,* 2007 **Estimate** $100,000 – 150,000

Phillips de Pury & Company
450 Park Avenue New York
Enquiries +1 212 940 1260
Catalogues +1 212 940 1240
PHILLIPSDEPURY.COM

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least $1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including $50,000, 20% of the portion of the hammer price above $50,000 up to and including $1,000,000 and 12% of the portion of the hammer price above $1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

PHILLIPS
de PURY & COMPANY

PHOTOGRAPHS

ACTUAL SIZE

AUCTION 4 APRIL 2012 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1245 | photographs@phillipsdepury.com
Catalogues +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

THE FACE OF MODERNISM: A PRIVATE WEST COAST COLLECTION
ALFRED STIEGLITZ *Georgia O'Keeffe,* 1918 **Estimate** $200,000 – 300,000
To be offered April 2012

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.
(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company.
Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY
(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES
(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of $50, administrative charges of $10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT
(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

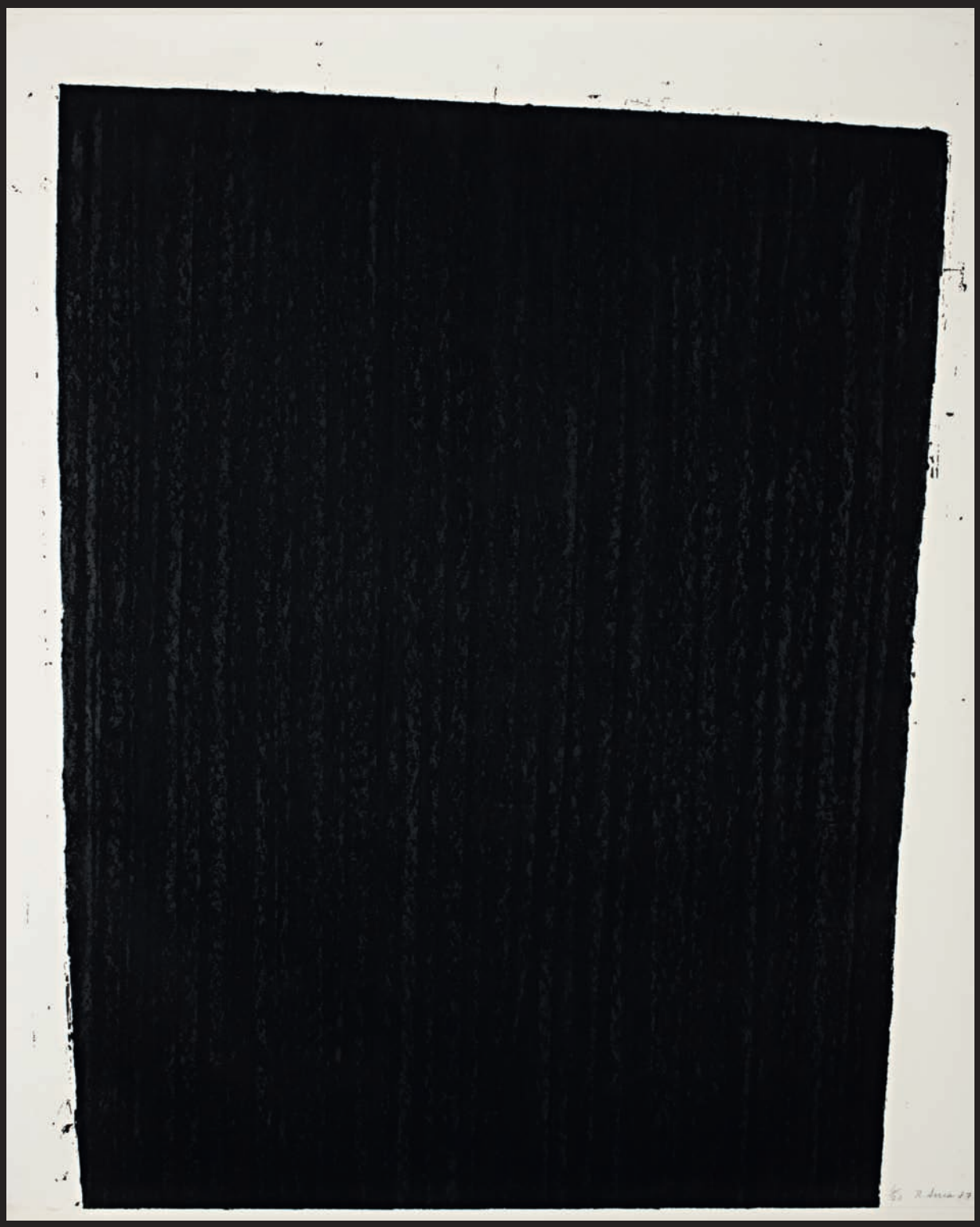
10 RESCISSION BY PHILLIPS de PURY & COMPANY
Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS
Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION
In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY
(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

PHILLIPS
de PURY & COMPANY



EVENING EDITIONS

AUCTION 25 APRIL 2012 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1220 **Catalogues** +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

RICHARD SERRA *Muddy Waters,* 1987 Screenprint with paintstick, from the edition of 20 S. 74 x 60 1/2 in (188 x 153.7 cm) **Estimate** $12,000 – 18,000

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

PHILLIPS
de PURY & COMPANY

DESIGN

AUCTION 26 APRIL 2012 **LONDON**

Phillips de Pury & Company
Howick Place London SW1P 1BB
Enquiries +44 20 7318 4023 | designlondon@phillipsdepury.com
Catalogues +44 20 7318 4039 | +1 212 940 1240
PHILLIPSDEPURY.COM

LUCIO FONTANA and **OSVALDO BORSANI** *Coffee table,* c. 1955 **Estimate** £32,000 – 38,000

PHILLIPS de PURY & COMPANY

Simon de Pury
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Michael McGinnis
Senior Director and Worldwide Head

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Head of Day Sale, New York

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Director, Private Client Services

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Senior Specialist, Paris

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Katie Kennedy Perez
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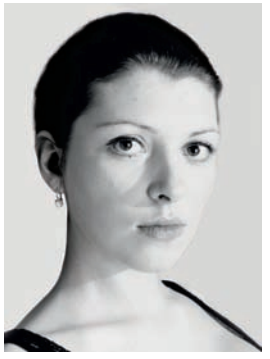

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INTERNATIONAL SPECIALISTS

Berlin Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42

Brussels Olivier Vrankenne, Senior International Specialist, Contemporary Art +32 486 43 43 44

Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06

Buenos Aires & London Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060

Geneva Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000

London Dr. Michaela de Pury, Senior International Director, Contemporary Art +49 17 289 736 11

Los Angeles Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771

Milan Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671

Moscow Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22

Paris Thomas Dryll, Senior Specialist, Contemporary Art +33 1 42 78 67 77

Zurich Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

WORLDWIDE DIRECTOR OF BUSINESS DEVELOPMENT and GENERAL COUNSEL

Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Schouenborg Dombernowsky, Europe
Sean Cleary, New York

WORLDWIDE OFFICES

NEW YORK
450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 940 1378

NEW YORK
450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 3185

LONDON
Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

PARIS
6, avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

BERLIN
Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

GENEVA
23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

MOSCOW
TSUM, Petrovska str., 2, office 524, 125009 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director and Worldwide Head, Contemporary Art +1 212 940 1254

NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256
Sarah Mudge, Head of Day Sale +1 212 940 1259

Corey Barr +1 212 940 1234
Benjamin Godsill +1 212 940 1333
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Laura González +1 212 940 1216
Stephanie Max +1 212 940 1301
Alexandra Raponi +1 212 940 1292
Winnie Scheuer +1 212 940 1226
Alyse Serrell +1 212 940 1303
Amanda Stoffel +1 212 940 1261
Jonathan Winter +1 212 940 1252

LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063
George O'Dell, Head of Day Sale +44 20 7318 4093

Henry Allsopp +44 20 7318 4060
Matt Langton +44 20 7318 4074
Raphael Lepine +44 20 7318 4078
Karen Levy +44 20 7318 4082
Helen Rohwedder +44 20 7318 4042
Lisa de Simone +44 20 7318 4090

Paul de Bono +44 20 7318 4070
Eleanor Crabtree +44 20 7318 4040
Henry Highley +44 20 7318 4061
Tamila Kerimova +44 20 7318 4085
Charlotte Salisbury +44 20 7318 4058
Roxanne Tahbaz +44 20 7318 4064

PARIS

Thomas Dryll +33 1 42 78 67 77
Edouard de Moussac +33 1 42 78 67 77

MODERN AND CONTEMPORARY EDITIONS

NEW YORK

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222
Kelly Troester, Worldwide Co-Director +1 212 940 1221

Audrey Lindsey +1 212 940 1333
Jannah Greenblatt +1 212 940 1332

DESIGN

Alexander Payne, Director and Worldwide Head, Design +44 20 7318 4052

LONDON

Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027
Marine Hartogs +44 20 7318 4021

Marcus McDonald +44 20 7318 4014

Megan McGee +44 20 7318 4023
Annabelle Wills +44 20 7318 4019

NEW YORK

Alex Heminway, New York Director +1 212 940 1268

Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266

Alexandra Gilbert +1 212 940 1265

Lauren Sohn +1 212 940 1268

PHOTOGRAPHS

Vanessa Kramer Worldwide Director, Photographs +1 212 940 1243

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025
Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4062
Emma Lewis +44 20 7318 4092

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Shea +1 212 940 1247
Deniz Atac +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245
Sarah Krueger +1 212 940 1225

JEWELS

NEW YORK

Nazgol Jahan, Worldwide Director +1 212 940 1283

Joanna Bengoa +1 212 940 1302
Brittany Gersh +1 212 940 1365

LONDON

Lane McClean +44 20 7318 4032

PRIVATE SALES

Eleanor Crabtree +44 20 7318 4040

EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

PRIVATE CLIENT SERVICES

Judith Hess, Director, London +44 20 7318 4075
Simon Tovey, Assistant +44 20 7318 4084
Philae Knight, New York +1 212 940 1313

MUSEUM SERVICES DEPARTMENT NEW YORK

Lauren Shadford +1 212 940 1257
Cecilia Wolfson +1 212 940 1258

OFFICE OF THE CHAIRMAN

Anna Furney, New York +1 212 940 1238
Harmony Johnston, London +44 20 7318 4099

ART AND PRODUCTION

Mike McClafferty, Art Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Steven Mosier, Graphic Designer
Fernando Dias de Souza, Graphic Designer
Orlann Capazorio, US Production Manager

LONDON

Mark Hudson, Deputy Art Director
Andrew Lindesay, Sub-Editor
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Giulia Costantini, Worldwide Head of Communications

NEW YORK

Trish Walsh, Marketing Manager

LONDON

Fiona McGovern, Communications Assistant
Alex Godwin-Brown, Communications Assistant

SALE INFORMATION

CONTEMPORARY ART EVENING SALE

AUCTION
450 PARK AVENUE NEW YORK 10022
8 March 2012, 7pm

VIEWING
450 PARK AVENUE NEW YORK 10022
Saturday 25 February 10am – 6pm
Sunday 26 February 12pm – 6pm
Monday 27 February – Thursday 8 March 10am – 6pm
Sunday 4 March 12pm – 6pm

SALE DESIGNATION
In sending in written bids or making enquiries
please refer to this sale as NY010112 or Contemporary Art Evening Sale.

HEAD OF SALE
Zach Miner +1 212 940 1256

CATALOGUER
Amanda Stoffel +1 212 940 1261

ADMINISTRATOR
Winnie Scheuer +1 212 940 1226

PROPERTY MANAGER
Robert Schmaltz +1 212 940 1369

PHOTOGRAPHY
Morten Smidt

UNDER THE INFLUENCE

AUCTION
450 PARK AVENUE NEW YORK 10022
8 March 2012, 12pm & 3pm

VIEWING
450 WEST 15 STREET NEW YORK NY 10011
Saturday 25 February 10am – 6pm
Sunday 26 February 12pm – 6pm
Monday 27 February – Wednesday 7 March 10am – 6pm
Sunday 4 March 12pm – 6pm

SALE DESIGNATION
In sending in written bids or making enquiries
please refer to this sale as NY000112 or Under the Influence.

HEAD OF SALE
Corey Barr +1 212 940 1234

CATALOGUER
Laura González +1 212 940 1216

ADMINISTRATOR
Stephanie Max +1 212 940 1301

PROPERTY MANAGER
Rob Weingart, +1 212 940 1241

PHOTOGRAPHY
Matt Kroening
Kent Pell

CATALOGUES
Barbara Escobar +1 212 940 1240
$35/€25/£22 at the gallery
catalogues@phillipsdepury.com

ABSENTEE AND TELEPHONE BIDS
Main +1 212 940 1228 fax +1 212 924 1749 bids@phillipsdepury.com
Marissa Piedra, Bid Manager +1 212 940 1304

CLIENT ACCOUNTING
Sylvia Leitao +1 212 940 1231
Buyers Accounts
Nicole Rodriguez +1 212 940 1235
Seller Accounts
Barbara Doupal +1 212 940 1232

CLIENT SERVICES
450 Park Avenue +1 212 940 1300
450 West 15 Street +1 212 940 1200

SHIPPING
Beth Petriello +1 212 940 1373
Jennifer Brennan +1 212 940 1372

Opposite Elad Lassry, *Pink Hat*, 2010, Lot 6 (detail), Under the Influence